

On the seasonal word, kigo, in haiku.

On the principles of haiku and Japanese poetry in general.

From the writing of Helen Shigeko Isaacson, part III

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## The Seasonal Word (Dai or Kigo) in the Hokku

The ren'ga, stretched out to 50, 100 or 1000 ku, <sup>and</sup> showed the changes which occurred throughout a year, including love and miscellaneous occurrences. The number of ku was more in proportion to that space of time, and it was natural that there developed rules such as, there should be no more than three ku which continue the same season in sequence. Hence, the dai, which was in Japanese poetry a short description of the circumstances that occasioned the writing of the poem (waka), became in ren'ga a word in the ku which told the season of the year, there being no room in a ren'ga to stop and add a line of description. "Rowdery snow" came to mean Spring, "chilliness" Autumn, "remaining snow" Spring, and so on.

When we come to Basyoo's haikai we reach the function of the seasonal word at its most concentrated point-- at the same time, <sup>having shown that,</sup> it ceases to be a great point. That is to say, it is for the beginning of the study the guideline. Once it is understood, <sup>he goes on</sup> to the higher stage, ya and kana.

The dai in Basyoo's hokku becomes the entire ku, <sup>the ku--</sup> the entire season. It is a word which

comes forth with great power, so that the object denoted can be felt, the air smelt, the sounds heard. But of course the reader must repeat the ku many times in order for it to work, to <sup>allow</sup> the words to cease being words and transform into an actuality.

The Seasonal Word (Kigo) in Haiku

(Haikai Zooho, p. 33)

"Although it finally becomes a 17-syllable hokku, it is 'touching', that is to say, not distinct from another thing. For example, it could be a hototogisu (Japanese cuckoo), or first wild geese; or if we think it's a dragonfly, ~~it~~ could also fit a butterfly. We may feel it to be the quiet voice of a frog, when it also 'touches' upon the forlornness of a singing cricket. The Teacher always said, When I listen to the way beginners think, I see that they don't even get the time of year right-- Spring as Spring, Autumn as Autumn, nor do they distinguish each object's form and voice, so that although (the ku) may run on as one ku, in most cases it 'touches' upon other things (kigo). The Springs and Autumns have their forms, and each object has its voice's fastness and slowness. Instead of fixing the mind on that, they try to think up rare words and contrive to put such words into their ku. Or they follow their feelings without seeing what is natural, think and construct a ku, thereby falling into theory.-- Or is it that they only make comparisons and patch-work? (The ku) <sup>come to be about</sup> ~~become~~ things (kigo) which can be mistaken for other <sup>things</sup> ~~things~~. When the kigo's form is very carefully discerned, there is no question as to whether the ku 'touches' or doesn't 'touch'. <sup>on the other hand,</sup> ~~there are~~ the compositions made by people who well discerned the forms of the four seasons' moons, Spring and Autumn's rain, never can be mistaken. For example, it should be <sup>that, as ~~the~~ when one hears</sup> ~~as the when one hears~~ these two lines of Chinese poetry,

疎影橫斜 水清淺

Their sparse shadows sideways slant, water pure and thin,

暗香浮動月黃昏

Their dark perfume floats and moves, moon yellow dusk.

A Record of

- 1 Haikai's Additional Essentials,  
ed. by Tyoosui , c. 1774. Tyoosui, who died in 1769, be-  
came a monk at the age of 25, seems to have dedicated his life to  
haikai. He studied with Ryuukyo, whose teacher was Bakurin', w ho  
in turn goes back to Otuyuu. Otuyuu studied with Basyoo from the  
time he was 16. Tyoosui's school, thus, is the Mino school, of  
which Sikoo was the founder.

one feels as though one sees the plum flowers.

"Or in

月見むと、契りて 出でし 古郷の  
人もや今宵 袖 ぬらすらん

'We'll look at the moon together', / he vowed and went away, /  
the old village's / person, too, this evening, /  
would he be drenching his sleeve?

What other moon could it be than the Autumn moon? In the words 'this evening', one should think of the moon's perfectly round lustre and even get to see its haunting form.

"When one masters the real interest of our haikai,

蒟蒻の / さしみもすこし / 梅の花  
Konnyaku-no / sasimi-mo sukosi / ume-no hana  
Devil's tongue / slices too, a few; / plum flowers.

In the flowers and the time the season of Spring is naturally contained, and it is Spring when one feels need of the taste of sourness.

草の葉を / 落つるより 飛び / 螢哉  
Kusa-no ha-wo / oturu-yori tobu / hotaru kana

From a blade of grass / no sooner fallen, it flies, / firefly kana  
in the words 'no sooner fallen it flies', the appearance of dusk is very strong. We look and think it is dew that is falling, but the light that goes flying--what insect can it be other than a firefly? In haikai, the top, middle, and bottom--all have much to relate. Though one may hear voices selling the four seasons' things, one should know not to be moved or touched by things. The voice that calls 'seaweed, seaweed' in the flowery capital will sooner or later exclaim 'flowers!' The people crossing to the east on Sidyoo's wooden bridge bustle seem so much like heat ripples burning like bright sunbeams. Again, the appearance of Edo--in the midst

of sprinkled water that already dries at the edges, awesome men who run, hastily calling 'Horse mackerel, horse mackerel!' That indeed is a sight so typical of a summer day's dusk. 'Sea-slugs, sea-slugs, oysters, oysters!' is when the sky is like grey Chinese ink, about to rain but not raining, and Winter is withered with the completion of icy rains.

"Words, because they are natural, are what man is endowed with. As they are words which come out of the mouths of man endowed, if he well sees and tastes the forms, there is no 'touching' or getting them mixed up.

"The Teacher always said, 'Each of the various things of the four seasons has a form and has its own nature. If you can grasp its form it becomes equipped with its own nature, and the ku is a good ku. But to grasp that is very difficult. The proof of it is that there is a point which even 'experts' can't grasp. When one observes grasses and trees, birds and animals, there is something that *draws near* each. That is the natural appearance, for example, things like dew and frost; for trees it is the way the moon night or rain looks, for the uguisu the dawn, and for flowers likewise--the midst of green bamboo, for deer a peak, for fields things like bushclover and pampas. In the first place there are *the naturally determined places the seasonal objects are close to.*'

X We can see from the above passage, which is worth long study, that the hokku is only the kigo. The kigo is the point of beginning the study of haikai and the ultimate goal of all real haiku. The beginning because it is the first thing a haiku is about, the end insofar as to pierce through to the true nature of any kigo and make a hokku which doesn't "touch" or waver, *to obtain to seeing everything exactly as each is,* is an ultimate study. One is required to do these things simultaneously in a form as brief as the haiku.

First of all, the hokku must grasp the seasonal word in its unique form and feeling. Take the firefly ku above. The blade of grass is a natural association with a firefly. When it stops to rest or drink, it does so on some vegetation. Sliding off it, it flies away-- the very motion of this is the way a firefly moves. So we have, in the first line, a small, roundish shape--or it may be longer, but a shape somewhat resembling a firefly. In the second line the movement of this insect, the way it floats down and up as it flies, is brought out. In the third, we have the firefly and the cool, green light it reveals as it goes. What is said in each line draws the shape and movement of a firefly, and in so doing, we can feel its life and sentience, its feeling.

Haikai concerns itself with the process of manifestation of the universe. This process is basically one, but goes on on different levels, and is the reason for the myriad changes which we see continually throughout the cycle of a year. The universe process is too subtle and "empty" (abstract) to write about, but its actual form, as manifested in the seasons, can be written about. These seasonal topics themselves contain in them the basic, root process of coming into being, so that, in speaking of this form, the haiku is really also speaking of the unspeakable form of the universe process.

The same transformations occur once a human being is born, in man. But there are too many ways that man can obscure his real form, and for that reason, haikai does not choose to deal with man -- only indirectly, insofar as he, like trees and birds, is another manifestation in the entire scheme. However, its purpose is to instruct man through the constant application of the bare facts, that he/ <sup>is</sup> like the/ <sup>sum total of</sup> seasonal objects, and that what happens in nature through a year is no different than the changes that occur within himself. <sup>often</sup> It is/easier to see oneself through something outside.

Each kigo, completely pierced through to its root being, is equal to the entire universe grasped at its most underlying state-- the mu which is between kyo and zitu (the empty and the actual).



This passage in the

Haikai Zyakkan' (1813) gives proper advice to writers:

(Book 3)

"Beginners should first inquire in detail into the meaning and import of the seasonal word. When they write on one with which they are familiar, they should again look into and obtain a further grasp of its deep nature. As for those seasonal topics that are not familiar, one should discover what they mean. The princely person is not ashamed to inquire of someone whose rank is below his. Of course, one should study the writings of those who have gone before, ask of one's companions, and even those of lesser standing than oneself, many times. Not to ask is to bring about a lifetime of disadvantage and loss..."

Let us examine <sup>hokku of different</sup> ~~hokku of different~~ kinds of rain, moon and wind from this work.

Spring rain: a soft and gentle rain which, though forlorn if it continues a while, yet contains the lustre that causes the sprouts of things to come forth and the cherry flowers to bloom.

春雨の 木下をつたふ、雫哉  
--芭蕉

Harusame-no / kosita -wa tutau / siduku kana  
-- Basyoo

The Spring rain / down the trees follow / waterdrops kana

This is something that would not be said of a Summer downpour, because that tumultuous rain would invoke other observations than that of quiet drops under a tree. These drops may be rolling down the tree trunk or dropping from the branches to the ground under which the roots, drinking them in, will send the moisture through its branches and cause the leaves and flowers to open.

Fifth Month rains, or plum rain: this is the rainy season in Japan, that comes in the lunar Fifth Month and causes the plum fruit to largen. A steady rain with occasional stops, it continues for roughly 30 days, causing mildew and some amount of discomfort. When it is over, the real warmth and heat of Summer begins.

此頃は 小粒になりぬ 五月雨  
--尚白

Konokoro-wa / ko-tubu -ni narinu / satuki-ame.  
-- Syoohaku

These days, / it's become just drizzle, / Fifth Month rains.

The first line implies that this rain has been going on for some time. The monotonous <sup>sound</sup> ~~tone~~ that pervades this ku <sup>are</sup> in <sup>themselves</sup> ~~the~~ the very life of plum rain.

Summer downpour: the late afternoon downpour preceded by a darkening sky, a rumble or two of thunder, and a torrent often accompanied by wind. It clears as quickly as it comes.

夕立や 檜の匂ひとしきり

Yuudati ya hinoki-no nioi hitosikiri -- 及肩  
-- Kyuken'  
Summer downpour ya / The cypress-tree fragrance, / intense.

The strongly yang characteristic of this type of rain is well balanced with the responding smell of the trees, which comes with a hard sweep of the shower. The word in the last line could be translated "a strong wave or waft of", and in the original, also gives a strong sense of ~~the~~ the sound of a downpour.

Autumn rain: a fine and often steady rain that goes on for some days, bleakly and desolately, in mid-Autumn. It is the rain that precedes Autumn icy rain which falls towards the end of Autumn.

ぬしは 誰れ 木綿なたるゝ 秋の雨

Nusi-wa tare / momen' nadaruru / aki-no ame -- 尚白  
-- Syoohaku  
It's lord, who? / The cotton garment beaten on, / Autumn rain.

The garment of a farmer or labourer, perhaps, hanging out to dry outside his house. The general forlornness that Autumn brings to the mind is treated here with perfect "hai"---in the empty garment.

Icy rain: the rain that falls under an unsettled, early Winter sky. When one thinks it will clear, it suddenly clouds over; when one thinks it will rain, it doesn't. The Japanese associate this dai with feet that walk quickly (because the rain is cold). Another name for it is yama-meguri, going around the mountains, because this rain moves in that way, one peak shining, one peak being rained on.

あれ 聞けと 時雨来る 夜の 鐘の 聲

Are kike-to / Sigure kuru yo-no / kane-no koe -- 其角  
-- Kikaku  
"Listen to that!" / An icy shower comes, night's / temple bell voice.

With the sudden sound of this icy shower, the voice of a temple bell announcing the dusk is heard; the first sound a fine, chilling one, the second a slow and sombre one. Both echo and dissolve into the Winter evening.

From Hen'tuki p. 176

The Four Seasons' Rains

<sup>border</sup>  
The line between Spring rain and Fifth Month rain, the energy of a Summer downpour and Winter icy rain, for the most part are similar. The flavour of foggy rain and a passing shower often get mixed up. A passing shower<sup>1</sup> does not indicate any season. Moreover, if one wishes to connect it with a season, there are rules about it, which should be understood.

月花の 目を休めばや 春の雨

Tuki-hana-no / me-wo yasume-ba-ya / haru-no ame

Moon and flowers' / eyes, to rest them? / Spring rain.

--Sikoo 支考

頭をさげて 馬を歩むや 五月雨

Du-wo sage-te / uma-mo ayumu ya / satuki-ame

It, too, with drooping head, / the horse walks ya / Fifth Month rains.

--Keikoo 荊口

夕立に 動ぜぬ牛の手なかな

Yuudati-ni / dooze-nu usi-no / manako kana

In the sudden downpour / it doesn't move, the ox's / eye kana

--Mokudoo 木導

1 In San'zoosi, "Passing showers should be understood to be third or fourth months, seventh or eighth months."

村雨や 朝露ながら 夏大根

Murasame ya / asa-tuyu-nagara / natu-daikon

Passing shower ya / with morning dew on / Summer radishes.

--Riyuu 李由

霧雨に ぬれて 芭蕉の 零かな

Kirisame-ni / nure-te basyoo-no / siduku kana

With foggy rain / wet, the banana leaves' / water drops kana

--Bun'son' 汶邨

あたらしき 紙子にかかる しぐれ かな

Atarasiki / kamiko-ni kakaru / sigure kana

A new / paper garment, on it falls / icy rain kana

--Kyoroku 許六

淋しさの 底 ぬけてふり 2 月 4 日 かな

Sabisisa-no / soko nuke-te huru / mizore kana

Loneliness ' / bottom it knocks off<sup>1</sup>, rains / the sleet kana

--Dyoosoo 大草

1 When Winter is so bare and lonely already, the sleet brings it to the extreme.

The above can be compared with haiku from the school of Masaoka  
Siki, bearing in mind the characteristics unique to each kind of rain:

春雨や 鶏ねむる 俵の上 孤月

Harusame ya / niwatori nemuru / tawara-no ue

--Kogetu

Spring rain ya / The barnyard fowl sleep, / on straw bales.

水瓶に 蛙うくなり 五月雨

Midugame-ni / kawadu uku-nari / satuki-ame

子規

--Siki

In the water jug / a frog afloat, / Fifth Month rains.

夕立に 朝顔の垣 倒れけり

Yuudati-ni / asagao-no kaki / taore keri

岳 渉

--Gakusyoo

In the sudden downpour / the morning-glory fence / fell over keri

秋雨の 降り 沈めたる 蓮葉かな 水 幕

Akisame-no / huri-sidume-taru / hasu-ha kana

--Suibo

The Autumn rain / falling, made them sink, / lotus leaves kana

売れ残る 海鼠の桶に 夕時雨 山 夾 村

Ure-nokoru / namako-no oke-ni / yuu-sigure

--Kyooson'

The unsold / sea slugs--on their tub, / twilight icy rain.

In all haiku, sound plays a vital part in bringing actuality to the seasonal word. The sound of the words should give actual form to the kigo, and the words themselves, in their particular order, should bring that form to life with space and motion. But all of these factors are ruled by what the kigo is. Many readings of these haiku on rains of the four seasons should leave one with the distinct sound of each kind of rain.

Again, from the Haikai Zyakkan', haiku on different moons:

The Spring moon is the general term for the moon in any of the three months of Spring. From of old the Japanese made this distinction between the Spring and Autumn moons: the moon in Spring is praised for its haziness, the moon in Autumn for its clearness.

清水の上から出たり 春の月 許六  
Kiyomizu-no / ue-kara de-tari / haru-no tuki --Kyoroku

Kiyomizu temple-- / from above it, come out, / the Spring moon.

Kiyomizu-dera: Buddhist temple built in the 8th century on the eastern hills of Kyoto; its main image is an eleven-headed Kannon'

(Avalokitesvara Bodhisattva) with a thousand arms. The main building, built on a cliff, is well-known for its sombre grandeur. As it faces west, the moon rises just above it.

Hazy moon comes from the expression oboro (hazy, blurred, misty), used to describe Spring nights when things are veiled by a soft, moist mist. It is a Spring moon with this haze softening the line of its shape.

淀舟の登るか引るか 朧月 古根  
Yodo-bune-no / noboru-ka hiku-ka / oboro-duki --Kokon'

The <sup>Yodo</sup>~~Yodo~~ boat, / going up, does it pull? / the hazy moon  
(INSERT) Yodo, in Yamashiro Province. Boats went on the Yodo river between Yodo and Naniwa bay (now Osaka)  
The Summer moon--a moon the Japanese relate to coolness, after the heat of the day. They regretted its setting early, and compared it to unseasonable frost, and snow. famous for water reeds

馬かへて おくれたりけり 夏の月 懐雪  
Uma kae-te / okure-tari keri / natu-no tuki --Kaisetu

Horses changed, / saw him off keri / The Summer moon.

Festival-of-the-Dead moon is the moon of the lunar 7th month (first month of Autumn) 15th day, the Festival of the Dead being celebrated from the 13th-16th days. It is the Buddhist observance for the spirits of

dead ancestors, and originated in India with the disciple of the Buddha, Mahāmaudgalyayana. His supernatural vision enabled him to see how his mother was suffering in hell. The Buddha's instructions on how to relieve the anguish of all dead spirits are what this observance carries out. As there is a dance held outdoors on this night, in which most people take part, the person in the following ku has probably come to seek out someone conspicuously absent from the dance.

盆の月 寝たかゝ門を たつきけり 野坡

Bon'-no tuki / neta-ka-to mon'-wo / tataki keri --Yaba

Festival-of-the-Dead moon; / "Gone to sleep?" The gate / rapped on keri

The full moon of mid-Autumn, lunar 8th month, is, like cherry flowers, a very important seasonal word, with many variations. Moon, without any adjectives is, hence, this Autumn moon. The Japanese in the old days looked at the moon from the 13th day on through the 21st. To wait for the moon is a separate kigo for the 14th day's moon.

見る人を出て待つ月の やうす哉 半残

Miru hito-wo / de-te matu tuki-no / yōsu kana --Han'sen'

People who'll look at it, / it has come out and waits for, the moon's  
/ appearance.

A brilliant ku, full of playfulness, taking the moon's thoughts into consideration. It has risen and just shines gloriously, waiting to be admired. Most moon and waiting ku are about the people who wait for the moon to appear.

Meigetsu, "famous moon" or "the year's moon", is the most common term for the full moon of the 8th lunar month.

名月や 池をめぐりて よもすから 芭蕉

Meigetsu ya / ike-wo meguri-te / yomosugara --Basyoo

Year's moon ya / The pond encircled / all night long.



Izayoi means "hesitating", slow to come out from the rim of the mountain. The moon of the 16th day, 8th. lunar month, was another moon that was always admired. It rises later than the 15th day's moon, keeping its viewers watching the brightening on a mountain's rim, and "doesn't show its setting."

十六夜は わづかに 闇の 始めかな 芭蕉

Izayoi-wa / waduka-ni yami-no / hazime kana --Basyoo

The 16th night-- / slightly, for darkness / a beginning kana  
After the full moon, because of the waning of the moon, this half of the month was called "the dark of the moon."

The Winter moon is also called the "cold moon". Its lustre, said to be tinged with green, is sharp and chilling over leafless trees.

あら猫の かけ出す 軒や 冬の月

Ara-neko-no / kake-dasu-noki ya / huyu-no tuki --Zyoosoo

A stray cat / dashes out over the eaves ya / Winter moon.

Moon for moon, the following ku are examples from the Siki school.  
These should be studied for how well they bring out the kigo as compared with the haiku from the earlier period given above.

一里行く 春の月夜や 村芝居 子規

Iti-ri yuku / haru-no tuki-ya / mura-sibai --Siki

Go one ri, / Spring's moon-night ya / Village play.

A ri is roughly four kilometers.

朧月 今宵も こもる 女を杉 句一歩

Oboro-duki / koyoi-mo komoru / me-oto sugi --Kuippo

Hazy moon; / tonight, too, secluded, / the husband-wife cypress.

沓ぬきに 蟹来る宿や夏の月 六花

Kutu-nugi-ni / kani kuru yado ya / natu-no tuki --Rokka

To the take-off-shoes step / crabs come, this inn ya /

The Summer moon.

盆の月 海辺の墓に灯をともし 吐天

Bon'-no tuki / umi-be-no haka-ni / hi-wo tomosu --Toten'

The Festival-of-the-Dead moon; / at the ocean-side grave, /

light a candle.

人は皆 外に 畳の月夜かな 紅葉

Hito-wa mina / soto-ni tatami-no / tukiyo kana --Kooyoo

The people all / outdoors, the straw-mats' / moon-night kana

名月や 糸瓜の腹の片光り 寅彦

Meigetū ya / hetima-no hara-no / katabikari --Torahiko

The year's moon ya / The gourd's stomach / half lit.

十六夜に きのふの月の話かな 煥六

Izayoi-ni / kinoo-no tuki-no / hanasi kana --Baïroku

On the 16th night, / of yesterday's moon / the conversation kana

氷上に 遊び暮れたり 冬の月

Hyoozyoo-ni / asobi-kure-tari / huyu-no tuki --Kookoo

On top of ice / played till it dusked, / the Winter moon.

The reader should note that each haiku contains about four or five idea units,--words other than prepositions, which represent objects or ideas. One is the kigo. The rest, in their particular sequence, and in what they combine to say, should give space and life to the kigo. The haiku on the different moons show the moon in different aspects, not merely as pictures, but as light that can be felt.

And so it should be with the next set given in Haikai Zyakkan,  
The Four Seasons' Wind.

A warm, easy-going balminess is the main characteristic of the Spring wind. It comes after the East wind, which is the first wind in the beginning of Spring that is still cold but helps to melt things.

春風や 麦の中行く 水の音 木導

Haru-kaze ya / mugi-no naka yuku / midu-no oto --Mokudoo

The Spring wind ya / In among the wheat goes / the water's sound.  
The wheat is now grown to the young green stage, and the sound of water running through the edge of fields has a quiet, Spring-like tone. One can see its lustre between the stirring wheat as this wind moves by.

Green gale is a fairly strong but pleasant wind that blows in the Summer through the thick green of grasses and trees, hence its name. It makes the branches of tall trees sway and green leaves to shake.

青嵐 さたまる時や 苗の色 嵐雪

Ao-arasi / sadamaru toki ya / nae-no iro --Ran'setu

Green gale / it's come to be now ya / young riceplants' colour.  
When young riceplants, having been transplanted, start to really grow--about the end of the lunar 5th month.

The ideograms for the wind called the Autumn gale are "divide the field". It is the strong gale that occurs periodically around the lunar 8th month that causes crops and grasses to bend. Now it is called "typhoon". It breaks the heat of the Summer.

小原女や野分にむかふ、かかへ帯 園女

Ohara-me ya / nowake-ni mukau / kakae-obi

--Sonodyo

Ohara maiden ya / To the Autumn gale turned, / her hip sash.

Ohara is a little village at the foothills of a high mountain, Mt. Hie, northeast of Kyoto city. The young maidens are well known for their milky white skin and traditional colourful clothing. They carry firewood, flowers, vegetables on their heads and sell them in the city.

The Autumn wind, also called the metal wind, is severe and rough. The Japanese have always associated it with loneliness and forlornness.

あだし野や蛇の衣ふく秋の風 野青

Adasi-no ya / hebi-no kinu huku / aki-no kaze

--Yasei

Adashi plain ya / the snake skin blown on, / the Autumn wind.

Adashi plain is a famous cemetery in Saga, Kyoto.

Kogarasi, Winter gale, is the gale of early Winter that makes trees wither. It blows mainly from the northwest.

こがらしに 二日の月の吹きちるか 荷分

Kogarasi-ni / hutuka-no tuki-no / huki-tiru-ka

--Kakei

In the Winter gale / the 2nd day's moon-- / will it be blown away?

With so few words, the actuality of the seasonal word expands to immense proportions. There is nothing as large as a haiku, if one allows it to work. The wind in each case, put in opposition to something small, is set into motion and blows with its unique characteristics, out into the universe. See, in the next examples from the Siki school, that this holds true also.

春風ヤ 仏を刻む 鉋屑 句仏

Haru-kaze ya / hotoke-wo kizamu / kan'na-kudu

--Kubutu

Spring wind ya / A Buddha being carved, / wood shavings.

青嵐 魚突く 舟の傾けり 蝶衣

Ao-arasi / uo tuku hune-no / katamukeri

--Tyooi

Green gale; / at spearing fish, the boat / at a tilt.

淋しさや 野分やむ時 海の声 東洋城

Sabisisa ya / nowaki yamu toki / umi-no oto

--Tooyoozyoo

Forlornness ya / After the gale stops, / the ocean's sound.

狭むしゐに 鰍 雑魚 乾く 秋の風 霽月

Samusiro-ni / ebi zako kawaku / aki-no kaze

--Seigetuu

On the woven mat / shrimps, little fish dry / --The Autumn wind.

風にしともならぬ 子蟹かな 月舟

Kogarasu-ni / isi-to-mo nara-nu / ko-gani kana

--Gessyuu

In the Winter gale / unable to turn into stone, / little crab kana

Now, to turn to the other aspect of the kigo as it ceases to be the only point. From *Syomon's Itiga Koozgu*<sup>1</sup>:

"An easy-to-see book with many seasonal things in it should be put in one's breast, and that's enough. Basyoo's final intentions never lay here. To correct the season is to correct the form. But the Basyoo School makes no-form 無形 the genuine 真. Therefore there are no books on seasons by the Old Man. Isn't the role of determining seasons one for ren'ga? That's not what a retired scholar likes. Thus, he didn't think to enter the hokku from the dai, but from the thought-instant in his heart 心頭の念. Just telling about those things (the kigo), one leaves it to where it falls in the seasons. This is the correct style of the Dyookyoo period. Let me give a few examples:

子ども等よ 昼顔咲ぬ 瓜むかん

Kodomo-ra-yo / hirugao saki-nu / uri muka-n'

Oh, children! / The noon-glories have bloomed, / let's  
peel a melon!<sup>2</sup>

--Basyoo

Though the seasonal words uri and hirugao are there, what should be the dai in this case is the fondness of an old heart for his grandchildren, that's all. Further, if one were to describe the taste 趣 of a ku which does not make the season the main point, it is

何の木の花ともしらず 匂ひかな

Nan'-no ki-no / hana-to-mo sira-zu / nioi kana

What tree's / flower even, not known, / the perfume kana

--Basyoo

In the collection it is put in the Spring section, but it is a composition of the Old Man when he visited the shrine of Ise in the Fourth Month.

<sup>2</sup> Hirugao: A Perennial trailing wild plant seen in the fields, its flower is like the morning glory but smaller. Called bindweed, it blooms in Summer. Uri: also a Summer thing, the common Japanese melon is longish oval, eaten raw or pickled.

(Notes)

1 蕉門一夜口授 "One Night's Talk <sup>about</sup> The Basyoo School",  
by Bakusui 麦水 (1718-1783). He studied first with  
a disciple of

Sikoo; he rambled about the country and met with various haizin' of his time. Having had some doubts about the teachings of Sikoo's disciples he determined to search out the original Basyoo style as recorded in Minasi/guri, and from about 1770 wrote many explanations of the Correct School, the work quoted here dated 1773. As one of the collections he edited had a painting of Buson's on the cover, it is supposed that they knew one another, and had no disagreements. His sincerity in trying to correct the mistakes that were being made in haikai certainly deserves acknowledgement, and his remarks in this work show the depth of his understanding.

3 This ku appears in Basyoo's travel diary, Oi-no Kobumi, with a dai "Ise Yamada" before it, and in Sono-Hukuro (That Bag, ed. by Ran'setu, 1690) with the explanation "on going out to the Gods' Road Mountain on the 17th day of the 2nd month", so that there is a discrepancy of the month in question. Nonetheless, it is a good example of this type of ku, which levels out the seasonal word (here, flowers), i.e., the word "flowers" does not play as strong a role, as in:

花は櫻 手ことの雲は消えにけり

Hana-wa sakura / makoto-no kumo-wa / kie-ni keri

have

The flowers are cherry; / the real clouds / faded keri

-- Tiyoni 千代尼

where, at the end of the ku we are left with a vision of many cherry trees in flower.

這出よ かいやが下の 蛙の聲

Hai-ide-yo / kaiya-ga- sita-no / hiki-no koe

Come, crawl out! / Under the silkworm tray's / toad voice.

Both toad and frogs are Spring, but this ku is what the Old Man made at an inn in Dewa around the Fifth Month. 4

かたつぶり 角ふりわけよ 須磨 明石

Katatuburi / tuno huri-wake-yo / Suma Akasi

Oh, Snail, / wave <sup>apart</sup> your horns .. / Suma Akasi. 5

The snail is of the season of Summer, but in the Basyoo School they make this a miscellaneous ku. There are many ku like these. Of course, other schools discuss them and in their turn pull them down. The books (his ku) refer to, the poems he alludes to are known, but Basyoo didn't use them. He just made his ku as he saw them in his eyes. This is because he did not consider the seasons as the most important thing. All such ways come from his making the heart (mind) the lord, and not <sup>reflection of</sup> fearing books about seasons. Making the <sup>four seasons'</sup> changes one's <sup>Basyoo school's</sup> own possession and able to handle these freely is the <sup>Road of No-</sup> Form. 11

4 This ku is said to have been made on Basyoo's journey to the northern provinces, when he stayed with Seihuu, a disciple of his, who kept silkworms. Dewa is the old name for present-day Akita and Yamagata prefectures. This ku has toad as kigo, but the point being made is that the kaiya probably means the silkworm house of the Fifth Month, the niban'ko, or second silkworm "harvest", as the first is in the Spring. If so, there are two different seasons suggested; still, it is not a point of argument, as toads can be seen even till early Autumn. This type of freedom is only natural, as far as the Basyoo school is concerned, *as they do not depend on the mechanics and "reasoning" of things, but only follow what is in the nature of things.*



(note 5)

Suma and Akasi lie on the Western fringe of Koobe, across from Awadi Island in the Inland Sea (Seto Naikai). From ancient days Suma was a place famous for seeing the Autumn moon, its beach of white sand lined with pine trees. These places are the names of Chapters 12 and 13 of The Gen'zi Monogatari. The author, Murasaki Sikibu, wrote, "the bay of Akasi is just crawling distance (from Suma).." and Basyoo has noted it as the dai before this ku, written in Gen'roku 1 (1688),. It is supposed that he was looking down from Tekkaisan' 鉄拐山 Mountain, from where Suma can be seen on the left and Akasi on the right. Gen'zi retires to Suma, having felt he had offended the imperial court with his misbehaviours, and there beoomes involved with a lady of Akasi.

The other <sup>matter</sup> of interest in this ku is how Chuang Tzu dealt with the snail's horns: "On the left born of the snail there is a country called Defilement, on the right horn of the snail there is a country called Barbarism. They are continually fighting about land and the corpses lie around in myriads...." his point being the futility of trivialities, especially when the two poles emerge from one source.

Sikoo says, in Hon'tyoo Bun'kan' 本朝文鑑 (1717), Recalling Chuang Tzu's vying of the two snail horns and Gen'zi's rising and falling (this ku is ) an example of a perception into the world's dreams and illusions..."

What Sikoo says is probably the reason it was taken as a miscellaneous ku. In Sarumino, however, it is in the Summer book. If we look at some other snail ku, it will become clear why Bakusui gives this ku as an example of one that leaves the season as a minor point.

壁塗の来ぬいとあり かたつぶり

Kabe-nuri-no / ko-nu itoma ari / katatuburi

The wall plasterer, / there's an interval when he's <sup>not there</sup> ; / snails.

--Buson

柴の戸や 錠のかかりの蝸牛

Siba-no to ya / dyoo-no kawari-no / katatuburi

Brushwood door ya / In place of a lock, / a snail.

--Issa

See how in both cases the snails come to life. Because the snail is in the last line, you may say...

かたつぶり 酒の肴に 這はせけり

Katatuburi / sake-no sakana-ni / hawase keri

A snail; / as <sup>what to go with</sup> rice wine ~~2~~ / let it crawl keri

--Kikaku

Here even in the first line (as in Basyoo's ku) it comes out as the strong object. In Basyoo's, we end up with Suma and Akasi, the ku expanding from the little snail to these places stretching out on the sea, as though the two horns transformed into these two places. Thus, we leave the snail behind, in a sense, and in the vastness of the scenery and the past connected with them. Yet, if we read it again, there is something else, too. The first line has one, the second, two, and the third line, three (Gen'zi, Murasaki, <sup>and</sup> the lady of Akasi). In this way, it is something like no-form which seems to prevail.

1 The light things to nibble along with drinking wine.

In Basyoo's hokku the objects are given equality of weight and lightness, so that no single one seems more important than another. While we can feel the season, there is at the same time a colourless evenness, something like a Hirosige woodblock print in which all the colours/<sup>and objects</sup> seem equal. This is a very lofty state which is called Dharmamegha-- the Buddhist teaching as a cloud that rains down sweet dew, fertilizing everything, because all is equally realized 等 覚 . Even the seasons and ya and kana are completely equal, as they really and ultimately are. But of course, in order to reach this wondrous realm, everything had first to be distinguished accurately.

At this highest state of haikai, the ku seems to be made in the innermost mind which is free from dualities, not the discriminating and particularizing mind.<sup>2</sup> Hence, it has everything in it and nothing, it is about a season and it isn't about a season, it is both playful and forlorn, it says everything and nothing; it is where there is no difference between hokku and mantra. Basyoo's ku require long repetition and study.

2 The innermost mind: the alaya-vijnana, the originally pure consciousness. The particularizing mind is manas. See Suzuki, D.T. *Studies in the Lankavatara Sutra*, pp. 186-198.

From the Tabine-ron<sup>1</sup> 旅歸論 Travel-sleep Discussions,<sup>1</sup>

on the subject of ku without a season,

"Kyorai answered: Our late Teacher occasionally came out with ku without a seasonal word. However, he never encouraged us to make any. One time, he said, <sup>Ku about</sup> ~~honouring~~ the Gods, the Buddhist teaching, <sup>the</sup> congratulatory, pathos or sorrow, impermanence, telling one's thoughts, parting, love, traveling, famous places,<sup>3</sup> and so on, should have their own rank as having no seasons. I sometimes think one should see these kinds of ku carried out <sup>but</sup> there is yet something to consider.'

"Ku without a season are, for example,

On falling from a horse

歩行ならは 杖つき坂を 落馬哉

Kati nara-ba / Tue duki saka-wo / rakuba kana

been Use-as<sup>2</sup>  
If one had/ walking / Staff Hill, / fell off the horse kana

--Basyoo

何となく 柴 吹く風を おぼれなり

Nan'-to naku / siba huku kaze-mo / aware nari

For no particular reason, / the wind that blows the brushwood, / full of pathos.

--San'puu 杉風

This ku was made on seeing our late Teacher off on a journey.

1 Edited by Kyorai, 1699, this book contains in the form of questions and answers, discussions of very difficult points in the Basyoo school. It was put together as a sort of reply to Kyoroku's Hen'tuki.

2 Tueduki Saka is the name of a hill between the present Yokkaiti and Suzuka cities in Mie prefecture. It was so named after Yamatodake was said to have climbed it with a staff, because he had been ill. "If I'd been walking, I would have used a staff, but instead, I fell off a horse-- how droll" is what the ku says. The first line is saying how it was in the case of Yamatodake, the last contains the tumble which returns the present to the past. The ya and kana are there all the same.

3 These are all categories in Japanese poetry proper.

恋をして 大よへば年の かたきかな

Koi-wo si-te / omoe-ba tosi-no / kataki kana

Having made love;<sup>3</sup> / when one thinks of it, a year's / enemy kana

--Kyorai

It's ku like these. On the surface, underneath, there's nowhere one can see a season. And it is not only these ku, from time to time there have been compositions like it. The two ku that Kyoroku has cited cannot be called ku without seasons. Though on the surface there is no season to be seen, underneath there is a season.. Thus they became ku of the first day of the year.<sup>4</sup>

"One year our late Teacher for the first day of the year made

年々や 猿に着せたる 猿の面

Tosi-dosi ya / saru-ni kise-taru / saru-no men'

Year after year ya / On the monkey put on, / the monkey's mask.<sup>5</sup>

When he was asked, 'How should the season be understood?' he answered, 'What about year after year?' I understood very well, and withdrew. Year after year is not a seasonal word, but<sup>in</sup> the way it was said, it should be known. The season not seen on the surface, yet still in the ku-- in recent years we see them also in take-ku (ku added in ren'ga). "

3 See Haikai Mumon'kan 9. A similar ku is attributed to Bon'gyou there.

4 The two ku being spoken of are

明くる夜も 月のかに嬉し よめか君  
Akuru yo-mo / honoka-ni uresi / yome-ga-kimi

The night dawning, too, / dimly joyful; / the bride's lord

--Kikaku

Of this, Kyorai goes on to say: Kikaku's yome-ga-kimi is of course the mouse. In one explanation they say that the last night of the year people light a lamp at the foot of the Daikoku pillar, it is a light offered up to yome-ga-kimi. So; from the last night of the year and over New Year's morning, they call the mouse yome-ga-kimi...

The Daikoku pillar is the central pillar of a Japanese house which connects The entrance, front and inner parts of the house.

See Dictionary for further notes on yome-ga-kimi.

(note 4 continued)

君が代に逢ふや狩野家の福祿寿  
 Kimi-ga yo-ni / au ya Kano-ke-no / Hukurokuzyu

In my Lord's generation / to meet ya The Kano School's / God of  
 Longevity.

--Kyoroku 許六

The Kano School is a great school of Japanese painting that continued from the Momoyama period into Edo times. Around the time this ku was written Kano Tan'yuu (1603-74) was painting, so that it may have been his painting of one of the seven gods of good fortune that this ku is referring to. Hukurokuzyu is depicted with a very long forehead, holding a staff.

5 Year after year one greets the New Year, but people never seem to change and renew themselves. It's exactly as though they wear a mask, like the monkey that comes round at New Year's with his trainer to entertain. A very pointed ku, which shows more clearly one of the original purposes of haikai, to admonish people.

The two ku which Kyoroku cited in Hen'tuki (given in footnote 4 ) have words which suggest the first day of the year, yome-ga-kimi and kimi-ga haru. In fact, both were later to be fixed as kigo. The ones cited by Kyorai are less clear; the ku by Basyoo on falling off a horse teaches us to be respectful towards names-- if a mountain is called "Use-a-Staff", then we should use a staff. Riding on a horse like some grand person is not/proper, unless one just wants to see what falling off a horse is like. The other point in this ku is the potent way it brings the past and present together, on that hill. To walk on foot, the most natural and old way, and falling off a horse, the new way, meet on use-a-staff hill; it does not matter the season, indeed, for the point is one of timelessness.

The second ku, by San'puu, is an interesting one for the emptiness of all of its lines. The emptiness is full of pathos-- parting with his teacher to whom he would be ashamed to show any weaknesses, yet cannot help but feel gratitude and loneliness. The first line says, literally, "not like what", for no particular reason, full of nothing. The second line, the brushwood-blowing wind-- an empty but piercing wind making resound the withered, dried out sticks (probably compared to their bodies, two withered men who have dried up the klesas or human cankers) -- almost the same degree of emptiness. The third line, the pathos, has another taste of the empty. The basic form of a hokku, nonetheless, is there, the inception, the "being" of the middle line, and the receding quality of the last. It is an exercise in distinguishing types of emptinesses, to study this ku.

滅

These ku with no seasonal indication seem to have soared above and beyond the cycle of the year, into a realm of no distinctions. Even the forces of ya and kana, though there, are mellow and blend more than in ku with kigo. They are indications of what it must be like in the state of forlorn extinction 寂滅, where there is nothing that comes into existence, hence no extinction, just a very level and even quality of ether. Probably, Basyoo, in saying "there is yet something to consider", foresaw the mistakes which were bound to creep in by those who would reduce haiku to a cute poem, or a short poem about emotions! For this lofty realm is precisely the opposite of that one.



The terms to be discussed now are to be found in a major part of the discussions on haikai of the Basyoo school. They are mutually revealing and mutually required to know the other, because they are different aspects of the one indescribable thing. They come in pairs of words that oppose each other, but their roots are the same, and they point to the same thing.

Huuga is the word used in the area of words, expression, writing, painting, and the way of life of one who devotes his time to the genuine road.

Hueki-ryuukoo is the term used in the principle's aspect of form and time.

Kyo-zitu is used for all aspects.

Because the principle of haikai is so deep and vast and difficult to grasp in its totality, it was explained in these various ways. Each of them is complete, however, so that all of haikai can be understood by seeing even one of them.

In regard to the meaning of words in haikai, all possible meanings should be kept in mind so as not to hinder the largest meaning. But words are a kind of tool, and should not be clung to, once they serve people to attaining real understanding.

For example, in the Buddhist analysis of the composition of the phenomenal world, there are the five elements, earth, water, fire, air, and ether (or space). Air is 'wind' (huu). All things in the phenomenal world are made up of these basic elements, so that, for example, the word 'wind' in its largest meaning, should bring to mind not only the wind that blows through the heavens, but the wind in man (his breath), in creatures, plants, and winds or currents of thought, manners. In all of these things, wind is something that can be felt but not exactly see, except in relation to space. Thus, in Japanese poetry and haikai, 'wind' is sometimes used synonymously with 'the empty' or 'the void', their way of indicating the characteristic of Heaven.

The first words to be discussed, huu 風 and ga 雅, are two of the six principles<sup>1</sup> of poetry. Of huu Huziwara Teika said: "The object called wind does not show colour. It is the custom to show its quality by bringing it close to another thing."<sup>2</sup> (It is not always satisfactory to translate 'wind' as 'style', but there are no English words like it. Manner, quality, air, form, should also be borne in mind.) Let us look now at a review of huu and ga in Umorigi,<sup>3</sup> the work handed down by Kigin' to Basyoo.

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1. These principles were adopted by the Japanese from the Chinese Book of Poetry.

2. From Kigin' 季吟, Haikai Sin'syoosyuu 俳諧進正集

3. Buried Tree, by the teacher of Basyoo, 1656.

HUU 風

"In the Yakumo Misyoo it says that huu is a poem with an accompaniment: something is dressed to make the poem. Without saying that thing, it makes its meaning clear. In the explanation by Kyoogyoku Koomon<sup>1</sup>, huu is when its colour is not seen, but putting it with another thing, its characteristics are revealed. Whatever thing it may be, wanting to tell about it, but bringing another thing which it is not to it, is what is called a poem of huu. Well, in Kiyosuke's<sup>2</sup> explanation, he says that, in the Book of Poetry, it says: Above, with the wind to transform Below, and with the wind to pierce the Above. The note to this says, 'The wind and the transformed wind piercing everything, we call it a simile. They are not the same words.'

"When I think about it huu in the same book is given as huu 言風. This word means to repeat from memory, to adorn. To adorn means, without saying the subject clearly, to cause the meaning to be known."

GA 雅

"The Yakumo Misyoo says ga means poetry that tells things just as they are. In old days as well as now, this word is used for things being in proper order. Teika says ga is where one says just what one thinks without the least inclination to one side, just in one straight line from beginning to end. To ga there are two kinds. One is the words' ga and two is the thought's ga. Words' ga means when you compose by revealing everything in the words without the least divergence.

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1. Huziwara Teika.

2. Okugisyoo.

The mind's ga is when the heart (mind) is very plain, but leaves a little doubt to the words and composes as though nothing is fixed.

春立と 言ふばかりにや みよしのの

Haru tatu-to / iu bakari-ni ya / Miyosino-no

"Spring begins!" / Perhaps <sup>just with</sup> saying it, / Miyosino's

山も かすみて けさ は みゆらん

yama-mo kasumi-te / kesa-wa miyuran'

mountain, too, misty, / this morning it looks.

This poem's heart is very plain, and yet its words leave a little doubt.

The ya at the end of the second line and the ran' at the end of the poem make a dubitive.... Ga means correct, plain. Soogi said ga is like hu 貝武<sup>1</sup>, but hu enumerates the good and bad of government, and ga just correctly talks of government, as it is. The monk Sin'kei's example of a ga ku is

夏草も 花の秋には 成りにけり

Natu kusa-mo / hana-no aki ni-wa / nari-ni keru

Summer grasses, too, / into flowers' Autumn / became keru

He says it should be a ku in which the heart is said correctly.

Soora says ga means to straightway say what you think, as in

いつをみん 山は いう雪 いう霞

!tu-wo min' / yama-wa usu-yuki / usu-gasumi

Whenever, one <sup>would</sup> like to see: / the mountain with fine snow, / faint mist."

1. The first principle of poetry; it means the basic mind of a poet whose heart never stops on one side and is without attachments. It is the correct principle, the words are universal, connecting. In Japanese it is called kazoe-uta, counting poem, in which things are just plainly enumerated, as in

草でなし 萩 萩 すき きく ききょう

kusa-de nasi / hagi oogi susuki / kiku kikyoo

They're not grasses; / bush clover, miscanthus, pampas,  
/chrysanthemum, Chinese bellflower.

A close examination of these two principles, huu and ga, leads us to believe that they are almost completely opposite. Huu is to adorn, ga is not to adorn--yet leave a slight uncertainty, a thin layer of adornment. To adorn is fitting for poetry, not to adorn is fitting for haikai--all things just as they are (one of the definitions of huuga).

Huu and ga are put together to make one word, huuga--a word synonymous with Basyoo's haikai. From the meanings carried over from poetry, this word is to say something clearly on the surface, while saying something else underneath, just what the Correct School does.

Asano said,<sup>1</sup> The term Syoo-huu (Correct School) 正風 exists from the Book of Poetry, where 'correct' means 'the original body or form' 本體, and changes means what is not correct, and Confucius said, 'The princely person's virtue is his huu (manner).'<sup>2</sup>

So the Basyoo School of haikai is the original form of wind, for which huuga (the uncoloured correctness) is the way of life. In the use of words this way, we can see how the people of old tried to prevent everything from going wrong. If the meaning of "style" of poetry is understood correctly, then that poetry would always be correct, as the Japanese knew until Siki. From the Man'yoosyu, Kokin'syu, Sin'-kokin'syu, Ren'ga to Haikai, Japanese poetry revealed the correct, uncoloured stream of the harmony of the sages' teachings and they are like a sutra collection in themselves.

"When there is a composition, there is a wind (colourless style); wind without fail changes-- this is a fact of nature. The Late Teacher (Basyoo) understanding this well, showed there could be no stopping for long in one style. Supposing we say, this is the Late Teacher's style--

1 Asano, N., The Hai Sage Basyoo, Haisei Basyoo 俳聖芭蕉, 1944.

2 Uncoloured, like the wind; natural, not slanted or biased, not limited.

if we adhere to (even this) one style (without knowing the meaning and reality of) changes, on the contrary, we would be going against the Teacher's heart."<sup>1</sup>

This means, of course, that one must know hueki and ryuukoo and make the next correct wind, or it is not a real and valid one. The way to do this is to really get to the root of things. The word huuryuu 風流, sometimes used in place of huuga, illuminates further on the meaning of wind. Huuryuu means what the sages of India, China and Japan left to flow down to the later ages; it also means pleasure in nature and the natural; elegance, because of Truth and plainness (as opposed to vulgarity). The ideograms are "the wind flows", so that wind replaces hueki, but has the same implication.

Collection

- 1 Kikaku, in The Flower's Actuality, Kazitusyuu 花実集, edited by Kyorai, 1773, which contains discussions between Kikaku and Kyorai, many of which are included in Kyoraisyoo.

# HUUGA 風雅

"Huu is kyo (the void), ga is zitu (the actual). In huuga there is no self (ego)." <sup>1</sup>

This word is made up of the ideograms for "wind", and "correctness" <sup>originality</sup>

<sup>permanent</sup>, and is another term adopted by the Japanese from the ancient Chinese classics. It means generally a way of life dedicated to the understanding of the principles of heaven and earth, the nature of the universe, and man in harmony with everything. It was used as a synonym for poetry, calligraphy, or painting, because it was understood that these great roads lead to the correction of the heart and manners, the way to the great principles. For simplicity's sake this word has been translated as "refinement", but as in the case of most words in the Western languages, the meaning must be more clearly defined. This refinement is the real refinement of being perfectly plain and natural, with sincerity as the great basis. It has nothing to do with material wealth or social status.

Basyoo, in Oi-no Kobumi <sup>文の小の</sup> says, "In Saigyoo's poetry, in Soogi's ren'ga, in Sessyuu's painting, and in Rikyuu's tea there is one thing which, like a thread, <sup>through</sup> runs their roads." <sup>3</sup> It is, moreover, what is in huuga--following and according with the original creation (of the universe), to make the four seasons one's companion. Everything you look at should be flowers, everything you think of should be like the moon. If what you see are not in the form of flowers, you are the same as a barbarian; if your heart is separated from flowers, you are like a bird or beast. Leave the barbarians, depart from birds and beasts and follow the original creation, return to the original creation--this is what huuga is."

2 "A Pannier's Records", 1709, contains notes ~~and ku written~~ during some of his walking journeys, with <sup>selection of ku</sup>

3 Saigyoo, Buddhist monk and poet, c. 1118-1190. It is his style of wandering through the country that was taken up by ren'ga masters and haikai masters. Soogi is one of the great ren'ga masters, 1421-1502, also a Buddhist monk. Sessyuu, 1420-1506, Buddhist monk and painter of the Chinese sumi-e school, who painted Japanese scenes for the Chinese emperor, around 1463. Rikyuu, 1520-1591, master of tea ceremony. In their various arts they achieved great perfection.

1 In Zyuuroniben' <sup>十論為辨</sup>, The Ten Discussions Explained, 1725, a work which brings all the points Sikoo tried to explain, together.

This passage well describes huuga in both physical and mental aspects. In the first place, to have the beauties of nature in your eyes, and secondly, to think them in your heart. The practise of walking around the countryside and having no permanent home or possessions save what could fit into a pack on the back was huuga. When temporarily settled in one place, to make a grass hut in a retired environment and study and compose was huuga. To be quiet and unattached to worldly affairs was huuga. To see and respect all things as they changed through the seasons was huuga. Thus, this "refinement" is one that is measured, not by name and fame, wealth and success, but on the contrary, just the purity of the heart and words, and frequently, poverty. Indeed, things to do with money were considered extremely vulgar. People immersed in the practise of huuga were, for the most part, "fields of good fortune" where those who could give food and clothing, gladly gave in their admiration for them. In this way, the good fortune of the givers increased, to prepare them towards the understanding of the Great Road.

As for the word translated "original creation", we must further explain it, because like most English words, these two do not quite convey zooka 造化 in its unlimited aspects. Zoo means to begin, make, become, reach to. Ka is to transform, change, revolve. This is a term used in Confucian and Taoist treatises in talking about the underlying forces which cause a universe to come into being. Zooka in modern Chinese and Japanese has become nature, or good fortune, <sup>Heaven and Earth, yin and yang</sup> because it stands for the entire process of the natural world, as well as the Gods who preside over it. It seems, however, that the original use of this word in the I-Ching, down to the Sung period, was larger and deeper-- the complete process in most basic form, of how things are manifested out of the void, to have life and death.



It means, making (becoming) and transforming, until the great dissolution. The Indians called this the thirty six tattvas or truths.

When Basyoo says, "return to the original creation", he seems to mean, in tantric terms, the realization of the one empty and still, dark void (Siva concept) and the inevitable manifestations of his energy (Sakti aspect). The thirty six ku kasen' then, can be seen as the thirty six tattvas which underlie the existence of all things.

Also, he means, this is the flower and the moon, and our ordinary existence of the moment { because it confuses things } should not be given so much weight and attachment. Then one can participate in huuga.

3

Yosie Okazaki pointed out, "One is led to believe from San'zoosi  
 三冊 and so on, that the basis and origin of hueki-ryuukoo (the  
 eternal and the flowing-and-going) is one thing called the genuineness  
 of huuga, and that the genuineness of huuga is haikai's basic quality.  
 But as huuga is another word for haikai, if we wish to know the basic  
 characteristic of huuga, we must direct our attention to the word  
makoto (genuineness). The intrinsic nature of makoto is hueki  
 and the historical changes are ryuukoo. Let us think of them this way,  
 and see what makoto is. It is the basic thought in The Doctrine  
 of the Mean<sup>4</sup>, from which we know the famous words, 'Genuineness is  
 Heaven's Road; to be genuine is the way of human beings.!.....Chou  
 Tun'i<sup>5</sup> in T'ung Shu 通書 said, 'Sincerity is the root of sage  
 people. How great the sky (emptiness)! It is the beginning of ten  
 thousand things, the source of sincerity.....

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3 In Basayo-no Geizitu 芭蕉の芸術, The Art of Basayo, Tokyo 1959.

4 Chung Yung, a treatise of the Confucian School, written by K'ung Kiu 551-479 B.C. It is the Confucian form of the Middle Way of the Buddhist Nagarjuna.

5 Known as the Philosopher Chou Tzu, 1017-1073, author of T'ai-chi t'u-shuo 太極圖說, Diagram of the Supreme Ultimate.

T'ung Shung is a work on the same subject, explaining the principles of T'ai-chi.

...As Chou Tun'i thought of the T'ai-chi as the purest and most excellent genuineness, Basyoo, too, tried to grasp the ideal in the makoto of huuga."

She has given us a good direction in which to search for what Basyoo *was speaking of*. T'ai-chi 太極--Fung Yu-lan<sup>6</sup> calls it the Supreme Ultimate-- is, literally, the great *limit* or end, the seed or root, before heaven and earth part into their various manifestations.

As Fung Yu-lan has it, "The Ultimateless (Wu Chi)! And yet the Supreme Ultimate (T'ai-chi)! The Supreme Ultimate through Movement produces the Yang. This Movement, having reached its limit, is followed by Quiescence, and by this Quiescence, it produces the Yin. When Quiescence has reached its limit, there is a return to Movement. Thus Movement and Quiescence, in alternation, become each the source of the other. The distinction between the Yin and Yang is determined and the Two Forms (i.e. the Yin and Yang) stand revealed.

"By the transformations of the Yang and the union therewith of the Yin, Water, Fire, Wood, Metal and Soil are produced. These Five Ethers (ch'i, i.e., Elements) become diffused in harmonious order, and the four seasons proceed in their course.

"The Five Elements are the one Yin and Yang; the Yin and Yang are the one Supreme Ultimate; and the Supreme Ultimate is fundamentally the Ultimateless. The Five Elements come into being, each having its own particular nature.

"The true substance of the Ultimateless and the essence of the Two (Forms) and Five (Elements) unite in mysterious union, so that consolidation ensues. The principle of Ch'ien (the trigram symbolizing the Yang) becomes the male element, and the principle of K'un (the trigram symbolizing the Yin) becomes the female element. The Two Ethers (the Yin

and Yang) by their interaction operate to produce all things, and these in their turn produce and reproduce, so that transformation and change continue without end.

"It is man alone, however, who receives these in their highest excellence and hence is the most intelligent (of all beings). His bodily form thereupon is produced and his spirit develops intelligence and consciousness. The five principles of his nature (the five constant virtues corresponding to the Five Elements) react (to external phenomena), so that the distinction between good and evil emerges and the myriad phenomena of conduct appear. The sage regulates himself by means of the mean, correctness, human-heartedness, and righteousness, and takes Quiescence as the essential. (Chou Tun' i himself comments on this: 'Having no desire, he is therefore in the state of Quiescence.') Thus he establishes himself as the highest standard for mankind..."

The last paragraph is a precise description of the way <sup>the real</sup> ~~way~~ 'haizin' conducted themselves, the state of huuga that Basyoo himself abided in. *and what he tried to teach.*  
*It is useful to* look at Chuang Tzu? who puts it this way:

"The Tao has feelings 情, has sincerity 信. It doesn't become, and it has no form. It can be handed down (by the Teacher), but it may not be received (by the disciple). It can be obtained, but it cannot be seen. It has a basis and it has a root, but it does not yet have Heaven and Earth. From of old, with firmness it existed, Celestial demons and celestial Emperors (belonging to it) produced Heaven and produced Earth. It was before the T'ai-chi and didn't become high. Being below all space, yet it did not become deep."

6. A Short History of Chinese Philosophy, 1948, p. 269-270.

7. Legge, <sup>Book 6</sup> p. 291.

The Haikai Dai Ziten' says :

" Huuga-no makoto: It has a meaning which can be said to be the pure spirit of haikai literature. The word 'makoto' has its origin in the Confucian work, The Great Learning <sup>9</sup> 大学 and because of the research of Confucian scholars in the Muromati period, came to be one of the representative convictions that spread through our society. Kaibara Zookan's ethical explanation of the core of the heart is also this makoto, but among <sup>10</sup> haizin', Onitura and Basyoo, both from young years were influenced by this trend of thought in the early Tokugawa period. Onitura, from around the year Dyookyoo 2 (1685) 'believed that outside of makoto there is no haikai' (Hitorigoto), and seems to have related how he pierced through the epistemology of makoto...In short, his theory being that in regard to form, the heart was the central concept, and 'in making ku if only form and words are used skillfully, then makoto is little' (Hitorigoto) -- after all was a criticism of the Dan'rin' School's playing with the skill of words. Basyoo in 1684, as a result of the journey he recorded in the <sup>11</sup> 野晒 Nozarasi Kikoo made the great renovation that was to be the Basyoo haikai, because he reached to the realization of the beauty of genuineness that pierces through both object and self. Basyoo's explanation of makoto feeling has been handed down in detail in Tohoo's San'zoosi. 'In the Teacher's huuga there are the

晒 shai<sup>4</sup>  
to sun-dry

<sup>8</sup> 俳諧大辞典, Meidisyoin', 1976.  
Iduti, T., Imoto, N. et al.

permanence of ten thousand generations and the moment's changes. It is all in these two, and their root is one; that one is huuga's makoto.' The coordinating explanation of the pair of hueki-ryuukoo in haikai, in outline, seems to have obtained its corresponding place from this concept. If we compare Basyoo's thought to Onitura's, Basyoo's depth of actual human experience is deep. Tohoo in the same work says, "Our Teacher furnished those without sincerity with sincerity, and will for long be the great guide'. As for the other pair of corresponding perceptions, kyo 虚 and zitu 実, that he acknowledged in kyo-- that which is without makoto, the zitu-- the makoto, as is talked about in many (haikai'), shows the broadness of Basyoo's haikai. That 'makoto is heaven's way' (Doctrine of the Mean) he has shown in his art for the whole world to see."

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- 9 Chapter 6. "What is called makoto is that mind which has no self-deception, as, it dislikes bad smells, or is fond of the five colours (forms). This is called self-satisfaction (or self-humbling). ..The little person, when he sees a princely person, disguises himself, hiding his evil and showing his good. But the other sees him completely, like seeing his innermost heart. What use, then, of the disguise? This is called, makoto inside, reveals in form outside. Hence a princely person always guards himself when alone."
- 10 Onitura, independant haizin', 1661-1738. Hitorigoto (Talking to Oneself), 1718, is the work he is most famous for.
- 11 Weather-beaten Travel Records; this work tells of Basyoo's ramblings in the year 1684. At the end of the journeys, resting in Nagoya, the collection Huyu-no Hi was made.

These various passages from the sages of old,  
 down to the present-day Dictionary of Haikai, *put sincerity and genuineness*  
 at the very heart and core of huuga and haikai. This sincerity and genuine-  
 ness is by nature not to be found on the surface of worldly transactions,  
 but only inside each person's heart, *the heart that* is a part of the great  
 emptiness, before it divides into heaven and earth, yin  
 and yang. The feelings which are in this realm of the genuine, are  
 the feelings of which haizin' speak-- the real feelings, as opposed  
 to the vague sentiments governed by the discriminating organ of  
 individuation, the manas. Thus, the haizon' always tell us to look  
 into ourselves and correct the mistaken views that colour our language,  
 and discover the true essence of our minds, that is the practise of haikai.

"The genuineness that pierces through both object and the self"  
 is, indeed, the greatness of Basyoo's haikai. "Heaven and earth are  
 the seed of huuga" because they are genuine. What are in heaven and  
 earth are also in man, so that, from the beginning, he is endowed with  
 the same, pure genuineness, it is only for him to discover it. Haikai  
 was designed to help him do this.

Hueki and ryuukoo are huuga. Huuga is a contraction of hueki-  
 ryuukoo. "The wind correct" is *a* ~~the~~ precise description of hueki-  
 ryuukoo; this wind is eternally blowing and eternally flowing.  
 Those who can know it would be called haizin'.

In a letter of Basyoo's to Hokusai, he said, "The road-line of huuga for the most part looks like a third-rate thing to the world. They spend days and nights in getting advantage and arguing about victories and losses. Without seeing the Road, they run around in confusion, but their wives and children fill their bellies and make merchants' money boxes busy, so that one can say that's a little better than doing evil deeds. They are prosperous and console themselves with the calculation of the worldly. They feel there is nothing better to do than to babble of people and things, so day and night they write two or three volumes. Those who win don't show off, and those who lose don't particularly get angry, just as they are, again they begin and use their skills to complete a volume before a stick of incense is four-fifths gone. When they're done they take interest in getting their points-- just like being children again.

"However, to prepare the dishes and wine till they overflow, help the poor, and fatten people who want good marks-- is this an established vein of the Road? Of those who apply their heart's will, console their feelings, do not necessarily take right or wrong in others' cases and from this have the quality of entering into the real Road, -- who search for Teika's bones, fumble along on Saigyoo's line, wash Po Chui's intestines, enter Tu Fu's mind-- such people, though I look in towns and countryside, I can barely count on my ten fingers. You are one of these two. Be very careful and practise to your utmost."

1 Cited by Sasa, S. in *Syoo-hun-no Hatten* (The <sup>Flourishing of the</sup> Basyoo School), *Haikai Seosyo*, v. 1 俳諧叢書, 1912.



Haikai Mon'doo (p. 118)<sup>1</sup>

Kyoroku  
(asked)

"The two things wind <sup>(style)</sup> 風 and form (body) 身 --- is there some difference between them?

I've heard that once in the Teacher's conversation, the matter of hueki-ryuukoo came out, and he explained them as the thousand years' unchanging (form) and the flowing-and-going body's form, but I never heard him say hueki's style 風 or ryuukoo style. Or was it my ears? Please, if you would be so kind, make this clear and help me do away with my confusion."

Kyorai  
(answered)

"Wind means the style of the Man'yoosyu and Kokin'syu, the style of our country, a person's style. 'Form pushes and crosses over the old and the new, and there's no taking or throwing away', the Teacher said, and those words are no different from Turayuki's explanation.

I think the style of the Man'yoosyu was transferred to Kokin'syu, and the style of Kokin'syu changed to the Sin'kokin'syu.<sup>2</sup> Teika's style came to an end, <sup>and if it is</sup> transferred to Saigyoo's style, then we are left with the taste of a thrown away style which is useless.

"In the same way, when Sooin's style was used, there was no one who spoke about Teitoku's again. They said Sin'toku<sup>3</sup> is difficult, and changed to our late Teacher's style. Our late Teacher's style, again, is the same. After Sumidawara came out, one after the other, new styles arose.

1 Also known as Aone-ga Mine 青根か峰, this work, published in 1785, is written by Kyoroku and Kyorai over the years 1697-8 as they discussed in the form of letters some major points in haikai.

2 Sin'kokin'syu 新古今集 is the collection which showed the style after the Kokin'syu, compiled in 1201 by Huziwaru Teika and others

3 Haeizin', 11 years older than Baayoo, died 1698. With others of the Baayoo school, put together Ziin', one of the first works which began Baayoo's break from the Dan'in' school. He is well known for writing alone ten 100-ku ren'ga between 1672-75.

If the Teacher called hueki and ryuukoo 'styles', wouldn't they fall to be a take-it or throw-it-away style? I think wind or style moves, like branches and leaves. Body or form is the root (or trunk), and it connects the old and new. Although Sooin's style is discarded, haikai's form remains flourishing in the world. Although people don't follow Sin'toku any more, his form continues and there are no people, even down to the islands (of our country), who do not do haikai. So hueki and ryuukoo are haikai's forms. Though yesterday's ryuukoo is thrown away, there is again today's ryuukoo. And although today's ryuukoo may be thrown away, we will be rich with tomorrow's ryuukoo. This is what's known by the leaves and branches moving but the trunk's unmovableness. Isn't this why he said that hueki and ryuukoo are forms?

"Further, what the Teacher called 'wind' must have a reason... Can hueki and ryuukoo also be called 'winds'? Maybe, but in Basyoo's style, hueki and ryuukoo are forms."

When the ryuukoo (the flowing and going, the natural characteristic of the eternal) flows, it is called "wind" or style. ~~Some amount of confusion comes because~~ the terms are applicable to all things, as well as to haikai ku. Hueki is a constant, eternal seed, but if it is planted, then the natural process of its growth is ryuukoo.

## HUEKI RYUUKOO 不易流行

These are terms used by Basyoo in regard to the forms of ku.

Hueki means not changing, eternal, unmoving. Ryuukoo is flowing and going, continually changing.

Nagarjuna expressed the essence of the Buddha's teachings in these terms, in the Madhyamika Sastra, the basis of the Middle Road School of Buddhism. He called it sunyata, the void or empty, but it does not mean empty, having nothing. It means, "the absence of particularity and the ever-changing state of the phenomenal world, the absolute unrestrictedness of the noumenal side of the universe."<sup>1</sup> Kumarajiva explained Nagarjuna's meaning, "it is, on account of unrestrictedness or sunyata, that everything becomes possible, without it, nothing in the world is possible".<sup>2</sup>

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<sup>1</sup> Yamakami, S. Systems of Buddhistic Thought, Calcutta, 1912.

<sup>2</sup> Ibid, p. 195.

“ Kyorai said:<sup>3</sup> "In the Basyoo School there are what are called the thousand years unchanging ku and the one moment flowing and going ku. These are divided into two and taught, but their origin is the same. If the unchanging (eternal) is not known, it is difficult to have a basis. If the momentary (flowing and going) is not known, the style (wind) is not renewed. Hueki are ku which show well the old and yet

3 *The next passages are from the*  
Kyoraisyoo, Syuugyoo (Practise) Chapter.

accord with what comes afterwards, hence they are called a thousand years' unchanging. Ryuukoo is the change from time to time, moment to moment; yesterday's wind is not good today, today's wind is difficult to use tomorrow, hence it is called one time's flowing and going.

We mean by it what is of the moment."

~~Rotyoo~~ Rotyoo said: "What is the form of the hueki ku?"

Kyorai said: "The hueki ku are the body of haikai, and have no special taste.<sup>4</sup> Because they have no momentary preferences, they fit into both old and new (periods of time). For example,

月に柄を さしたらばよき 団扇哉  
Tuki-ni e-wo / sasitara-ba yoki / utiwa kana

To the moon a handle / if you put on, a fine / round fan kana

--Sookan' 宗鑑

これはこれとはばかり 花の よし野山  
Kore wa kore-wa / -to-bakari hana-no / Yosino-yama

"Well, well!" / That's all (one can say)---cherry flowers' /  
Yosino Mountain.

--Teisitu 貞室

秋の風 伊勢の墓原 猶すし  
Aki-no kaze / Ise-no hakabara / nao sugosi

The Autumn wind -- / Ise's grave plain, / still more chilling.

--Basyoo 芭蕉

They are ku like these."

<sup>4</sup> The word translated here is monozuki; it means to have a preference for things, a fondness, which leads to some eccentricity.

Rotyoo said: "Isn't seeing the moon as a round fan having a preference?"  
 Kyorai said: "To relate something as it is, to make a simile, and to relate one's feeling on the interest of some other thing<sup>5</sup> are not limited to haikai; they are natural to all compositions. For the most part, everything that appears in compositions are one of these. Hard to say it is a 'fancy' or an 'eccentricity'."

The ku referred to is the first one above, "To the moon a handle... "  
 Of course, Rotyoo is reading it wrongly, because of his own slanted limitations. To suggest playfully that Summer's round moon would be doubly cooling if it had a handle and one could fan oneself with it is, rather, a completely hai thought. It breaks through the ordinary tiresome, worldly way of thinking and tosses the elements about. Nothing to do with <sup>individual</sup> /preferences!

This ku is taken to be one of comparison, and is included in the Arano collection of the Basyoo school although it is an older ku (pre-Basyoo), as Teisitu's also is. Sookan's is in the kasen' section as the hokku, Teisitu's is the first of the ku on cherry flowers. Kikaku said of his ku -- "Well, well!..." "--it is certainly the feeling on the Mt. Sumeru of haikai".<sup>++</sup> This is the ku that tells the/interest of something. Basyoo's, then, is the one which relates something as it is.

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<sup>++</sup> An annotated  
 Kisima, S. Kyoraisyoo, 1943.

Rotyoo said: "What are the flowing and going ku?"

Kyorai said: "Ryuukoo ku are those that come into fashion because to someone there is a liking for something. As in adjectives (or decorations), clothing, utensils, some come into fashion from time to time. For example,

むすやうに 夏に こしきの 暑もかな  
Musuyoo-ni / natu-ni kosiki-no / atusa kana

Like *steaming*, / in the Summer, a steamer's } / heat kana  
*to the Summer crossed and come,*

-- this type of ku was popular a long time.

あれは松 にて こそ候へ 杉の雪<sup>6</sup>  
Are-wa matu /-nite koso soorae / sugi-no yuki<sup>6</sup>

That *over there* -- a pine tree / indeed, is what it is! / The cedar's snow.

--Syooka 松下

海老肥て 野毛瘦たると 友ならん<sup>7</sup>  
Ebi koe-te / tokoro yase-taru-mo / tomo nara-n'<sup>7</sup>

The shrimp *has* grown fat, / the vine potato though thin, /  
*they* become companions.

--Tunenori 常矩

5 Translated  
In order, these are hu 賦, hi 比, and kyoo 興, three of the six forms of poetry.

- 6 Are-wa....soorae is taken directly from the Noo play, Matu-kaze (Pine Tree Wind). Somewhat in the Danrin' style, but Syooka appears in <sup>the</sup> Arano Collection of the Baryoo School.
- 7 Tokoro, literally "field old man", is a wild vine potato with hair on its roots, large leaves like the mountain potato. With the shrimp it is used in a New Year's decoration. Tunenori studied first with the Teimon', then Danrin', and associated with Baryoo's disciples.

Sometimes putting in skill, at others using phrases out of books and poetry, and again, using words from the Noh plays and so on, they showed preferences. Such ku may be in fashion for a time but will later have no one to accept them."

Rotyoo said: "Like Steaming, in Summer, a steamer's heat)-- is that not creating a relation or affinity?"

Kyorai said: "Drawing relations or affinity is one of the methods of poetry, and is not a preference. To use skill and to draw affinity are different things."

One cannot help but agree with Kisima that these examples and Kyorai's explanation are not exactly appropriate in this case. They all seem not to be . . . hokku, but regular ku in a ren'ga. Kyorai's idea of a ryuukoo ku does not fit with Basyoo's descriptions, and this matter should be clarified, as it is one of the serious mistakes we see people making in present-day haiku. What Kyorai describes as a ryuukoo ku is by definition unacceptable by his Teacher's statements. Basyoo would never accept a personal composition as haikai. Kyorai's description, on the contrary, exactly fits the "haiku" of the 1960's to the present moment.

What, then, is the ryuukoo ku? In The Pannier's Records, Basyoo said, "Follow the creation of the universe, return to the creation of the universe." In Yamanaka Mon'doo he said, "Placing heaven and earth at their right side, without forgetting the myriad things-- the mountains, rivers, grasses, trees, and human relationships' basic feelings, -- they should play among scattering flowers and falling leaves. When they play in such forms the Road will go through to the old and the new, and without losing the principle of hueki, they will cross to ryuukoo's changes. Then their interests will be vast and unhindered by things...."

<sup>1</sup> See translation in



Basyoo's hueki-ryuukoo are what are natural and in accordance with nature's changes. Human eccentricities are not natural, so they can never satisfy being the real ryuukoo.

As Kisima points out, Tohoo, in San'zoosi<sup>1</sup>, further explains ryuukoo more accurately: "As for things which go through a myriad changes (ryuukoo), they show the principle of nature. If they didn't go through changes, styles ('wind') would not be renewed, and if styles were not renewed, they would only be obtaining a one-sided fashionable stereotype, due to there being nothing to test its genuineness. It cannot be that people can know the real changes, without their hearts being confronted and disciplined.."

So ryuukoo means to see in the myriad changes the hueki, or it is not the real ryuukoo, just a fashionable stereotype. Ryuukoo ku, then, are ku which have the eternal and timeless within their time, and render the style ('wind') valid. For example,

中切の 梨に 氣のつく 月見哉

Nakagiri-no / nasi-ni ki-no tuku / tuki-mi kana

Half cut, / the pear-- at that point, saw it, / moon view kana

-- Hairiki 配力

水鳥の 胸に分けゆく 櫻かな

Midu-tori-no / mune-ni wake-yuku / sakura kana

By the waterbirds' / breasts they go dividing, / cherry flowers kana

Rooka 浪

<sup>1</sup> In Akazoosi, Translation on page —

And Okazaki cites this passage in San'zoosi, "Though one may clearly express an object, unless the feeling <sup>(or original nature)</sup> is one which naturally comes out of that thing, it and the self are two, and that feeling does not reach to be genuine, but is only a composition made by the individual mind." From this statement, we can see that makoto is something totally opposite from the individual mind, and is what contains in it Heaven's Road."

Indeed, if this were not true, haiku would be the most tiresome thing we have in the 20th century an overflowing of the "literature" of individual tiresomeness which has already plagued haiku.

Rotyoo said: "What is meant by the unchanging and the <sup>flowing-and-going</sup> ~~having~~ the same base?"

Kyorai said: "This is a thing difficult to explain. If we were to draw a simile with a person's body, the unchanging is when it is not-becoming, ~~the~~ <sup>無為</sup> the temporary is when it is engaged in the different actions of sitting, lying, going, abiding, bending, stretching, facing down or up-- all the momentary changes that occur from time to time. Although the form changes with time, becoming and not-becoming, it is still the same body and person."

Rotyoo said: "What does 'To change the style <sup>風</sup> depends on the person' mean?"

Kyorai said: "When without knowing the root one changes the ends (root of a tree, the ends meaning its leaves), or when one just changes style, then that changed style departs from haikai, or even if it seems not to depart from haikai, <sup>not</sup> ~~the~~ <sup>kuare</sup> good."

Changing the style happens automatically after the real ryuukoo is grasped, it is the natural process, just as the flowing and going is. They all depend on grasping and fully understanding the eternal, hueki. This is the crucial point: because the eternal is difficult to obtain, no one tries to see it anymore, hence all the changes people make are one mistake upon another.

Kyoroku said: \* "There is nothing aside from these two forms... there is no question as to which is first or last, good or bad...."  
And Kyorai: \*\* "Hueki and ryuukoo cover all things..."

\* Hen'tuki, in Koten' Haibun'gaku Taikai, vol. 10, p. 185.

\*\* Kazitusyuu, in Syoomon' Haiwa Bun'syuu, vol. 4 of Nihon' Haisyo Taikai, 1926, p. 195.

"Within the unchanging there is the changing, within the changing there is the unchanging."<sup>1</sup>

→ In India, <sup>Asvaghosa</sup> the great writer and poet of the 2nd century, the twelfth patriarch of Mahayana Buddhism, long before Basyoo, had expressed exactly the same fact in this way

"The principle of <sup>the</sup> One Mind has two aspects. One is the aspect of Mind in terms of the absolute (tathata, thusness) and the other is the aspect in terms of phenomena (sangsara, birth and death). Each of these two aspects embraces all states of existence. Why? Because these two aspects are mutually inclusive."

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1 Basyoo Habune, 1817.

2. Hakeda, Y. S., The Awakening of Faith by Asvaghosa, Columbia Univ. Press, 1967.

As haikai is such a complete solution of life and thought, every word and every moment offers an opportunity for each person to see everything in. Hueki is just another way of saying the source of all things and that which is universal in all human beings. It is motionless, calm, timeless, ~~void~~ and formless, and therefore limitless. The ryuukoo, the flowing and going, although its principle seems opposite from hueki, is just the other of it. It is hueki's aspect of motion and infinite forms, its capacity to keep changing. All the changes in the world we see in the cycle of a year-- the sun's rising and setting, the flowers' budding and scattering, life and death-- are all part of the immense hueki and contain it within.

Is it not for this reason that we see, in the next layer of the process of manifestation, all the forms of heaven and earth in their continual recurrences, as a kind of unchanging fact? And again, we can see, in each object the operation of hueki and ryuukoo. For living things it is their heart or spirit which is eternal, and their outer form and growth the ryuukoo. When this can be grasped, the profound meaning of the Prajnaparamita's "colour (form) is the void, the void is colour (form)" will become clear. This is the short Hridaya Sutra, which thousands of Japanese repeat by heart down to this present day.

This is the way in which it is possible in haikai to talk about the world of the absolute (or hueki), while speaking of the sangsara (our world of ryuukoo) and the things in it. For, as Asvaghosa says: "The one World of Reality is nothing but the world of sangsara, the world of the <sup>9</sup>sansara is nothing but the world of the absolute."  
\*

\* Ibid. note  
(643-712).

by the Chinese translator Fa-Tsang

The word "Faith" 信 has the same meaning as the "genuineness" of huuga, written 言成. The Nirvana Sutra says, "The Tathagata Buddha nature is called the great sraddha 信 heart."

While it is simple to imagine that we know the objects we see around us, to really know them, we must first know ourselves. For it is obvious that different people have different attitudes and understandings of the same object. Moon and flowers may generally be appreciated and admired, but toads and snakes may not bring forth equal acceptance, and the same holds true for people, as we are well made aware. The limitations of culture inflict no little damage, and people become entrapped in small views and attitudes, until all sight is lost. As excellence is infinite, so is non-excellence. Among the myriad errors that people make is one which is vaguely connected with ryuukoo, insofar as it is the wrong ryuukoo... for this is the very word now used for "fashion".

It is a good example of how language is abused, so that it no longer has any connection to real language, and nothing has any meaning. The real ryuukoo unmistakably contains the hueki, and will never take an ugly shape or sound.

Haikai is a way of returning to the original purity of the un-coloured mind, and this is not done by self-deception. The reader is referred to the haikai 'Akazoosi, on page , where the base or foundation of hueki-ryuukoo is given as the genuineness of huuga, a concept we will examine next.

It is recorded that Basyoo first used the term hueki-ryuukoo in the Winter of 1689, and also well known that the concept was by that time already well propounded, in all the great schools of Eastern thought. The principle of it is that modes and styles will always change, because in the nature of our world, nothing is permanent. But because the changes exist by reason of the genuine, which is permanent, we must find different valid ways of expression in order to help people to realize the genuineness which is absolutely true and permanent.

As Lao Tzu expressed, in the Tao Teh King, "There was something undefined and complete, coming into existence before heaven and earth. How still it was and formless, standing alone, and undergoing no change, reaching everywhere and in no danger (of being exhausted)! It may be regarded as the Mother of all things.

"I do not know its name, and I give it the designation of the Tão (the Way or Course). Making an effort (further) to give it a name, I call it The Great.<sup>1</sup>

"Great, it passes on (in constant flow).<sup>2</sup> Passing on, it becomes remote. Having become remote, it returns....."

1 J. Legge, Tao Teh Chint & the Writings of Chuang-Tzu, p. 115. To here, he is describing the hueki; in Buddhism it is the alaya-vijnana or the Buddha nature, or the great sunya, *Tathata*.

2 It passes on, in constant flow. It is hueki which constantly flows and goes --that is what ryuukoo is.

KYO-ZITU 虚 實

The older form corresponding to this expression, as applied to poetry, is ka-zitu 花 實 (flowers and actuality). Huziwara Teika said, "Zitu is the heart, flower the words," and as "the heart and words are like the left and right wings of a bird, when both are there, we say that the poem is good".<sup>1</sup> But if the poet happened to be weak in the one, it was considered better that the words should be not quite up to the heart, which should always be genuine.

Basyoo, in commenting on ku in a ku competition<sup>2</sup> said, "The left is kyo, the right is zitu; ka-zitu-- which should one pick?" It is clear, then, that he took these two pairs of terms to mean the same thing, and returned to the even older expression, kyo-zitu, which was used in Confucian and Buddhist thought.

The ideogram for kyo is one of several used for the Sanskrit sunyata; the ideogram for zitu means real, actual. Kyo is the empty, space, non-being, without shape, the immaterial behind all phenomena, feeling, conception, a lie, heaven. Zitu is the actual, being, with shape, solid, material, form, truth, earth.

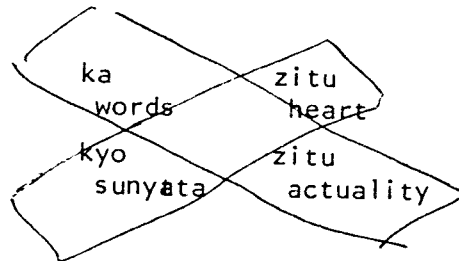
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1 Maigetussyoo (Monthly Notes), 1219, in Karon'syuu-Noogaku-ron'syuu (Collections of Treatises in Japanese Poetry and Noh Drama), 1961, p.130.

2 Inaka-no Ku-awase (Country Ku Competition), 1680. It contains hokku made by farmers, judged and commented on by Basyoo.



In the expression ka-zitu, zitu is the heart, while in kyo-zitu, kyo is the heart. This is not a discrepancy; it <sup>just</sup> <sup>that</sup> shows the realm of haikai is slightly shifted from that of poetry.



Poetry's realm is in the heart, but haikai's is perhaps in a higher lotus, or in all lotuses, <sup>if we judge by the largeness of the term sunyata-actual</sup> But this does not matter, for they are both upaya (skillful means), each useful for the time, place and person.

It should be said that both these expressions, and the ones we have already discussed, huuga and hueki-ryuukoo are the final points of discrimination, before the mu-laksana which is the real laksana 實相.

They are all principles, truths, and there is nothing to choose between them, as they are just facts. On lower levels of meaning, however, zitu becomes more materialistic, while kyo becomes unworldly.

In huuga, hueki-ryuukoo and kyo-zitu, the first of the pair of concepts which make up the terms are "empty", and the second, ga, ryuukoo and zitu are *more conditioned*. In the highest sense, they all mean the middle way, as Sikoo indicates by "the kyo-zitu of kyo-zitu".<sup>1</sup>

<sup>1</sup> Sikoo is the one among the disciples of Basyoo who tried to explain this concept extensively, as he was the scholar among them. His dates are 1665-1731; known also as Hakuba, Tookaboo, Ren'zi-an'. At the age of nine he became a monk of the Rin'zai School of Zen' Buddhism. At 26 he left the temple and became a disciple of Basyoo, considering haikai a higher study, perhaps. He traveled about the country spreading Basyoo's teaching, and was considered one of the "ten philosophers" of the Basyoo School. After his Teacher's death he began the Minoo School of haikai, which continues till this day. Although he was criticised by others for putting down his own ideas as freely as his teachers, his writings are nonetheless valuable, as long as one can unravel his recondite thought. The kyo-zitu of kyo-zitu article is translated in the coming page.

There is a strong similarity in the way haizon' discuss topics of hai with Buddhist texts in their discussions of the transcendental truth. Take this passage, for example:

The Two Truths of the Four Folds <sup>1</sup>  
true

In order to make people grasp the/meaning of śūnyata, the following four folds with two truths in each have been formulated:

- 1st fold.     (a) Existence is the conventional truth.  
              (b) Śūnyata is the transcendental truth.
  
- 2nd fold.     (a) The 1st fold of the two truths is the conventional truth.  
              (b) Neither existence nor śūnyata is the transcendental truth.
  
- 3rd fold.     (a) The 2nd fold of the two truths is the conventional truth.  
              (b) Neither non-existence nor non-śūnyata is the transcendental truth.
  
- 4th fold.     (a) The 3rd fold of the two truths is conventional truth.  
              (b) Neither not non-existence nor not non-śūnyata is the transcendental truth.

Nagarjuna's system, by a series of negations, brings us closer to what should be realized. "For the sake of removing every kind of erroneous view, the Buddhas teach śūnyata."<sup>2</sup>

The difficult terms, some explanation of which is being attempted in this chapter, are the positive ways of haizin' to do the same thing Nagarjuna did, pointing to the middle way. Out of Nagarjuna's great teaching emerged two schools of Buddhism which flourished at the same time in Japan, the Ten'dai and the Sin'gon' (Mantrayana). The founders of these schools, Den'gyō Daisi and Kōbō Daisi, studied in China at the same time (c. 804-806). We shall take a quick look at the Ten'dai's San'gan' (Three perceptions) now, to further elucidate the middle way and kyo-zitu.

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<sup>1</sup> Yamakami, S., Systems of Buddhist Thought, Chapter on The Madhyamika (Middle) School.

<sup>2</sup> Ibid., The Madhyamika śāstra, Chapter 13., Karika 8.

The three perceptions are:

- 1) from temporary names to enter the void 從仮名入空觀
- 2) from the void to enter the temporary and <sup>see the</sup> equality of all things 從空入仮平等觀
- 3) the middle road's first principle 中道中一義  
 ( sometimes called both empty and temporary together in an instant  
 空仮一心觀 )

Of these , the temporary is the ordinary or worldly, and the middle is a combination of void and temporary which transcends them. The first two of these perceptions represent the hueki-ryuukoo and kyo-zitu concepts, exactly.

In the Ten'dai, to obtain these three perceptions gradually in order, or one after the other, is called the gradual. To perceive them all at once is called "the one heart three perceptions", which means the entire universe is equal to the one heart, and, conversely, each of the material things of the universe is equal to the genuine, real principle. There is then no existence of the idea of "two", and so at this high state of perception, the material world is seen as wondrous and inconceivable, and each and every object is seen without obstacle.

And how will they be seen? To the haizin' down to Siki, perhaps the following passage shows what they must have seen:

"As all things in the universe are manifestations of the Great Truth, Suchness or Tathata, we must recognise even in an insignificant blade of grass the light of that Truth. But all phenomena, which are endowed with that light, do not exist independent of one another. They are correlative...The harmony in the phenomenal world is expressed by the maxim, 'all is correlative'.

"'All is one'. Herbs, birds, wheat, and men appear different to our senses, but in their essential nature they are the same; medicine, meat and bread nourish man's body, because, in their nature, they have

something in common. This sameness can be distinguished throughout the objective world; the reason, of course for this, being that they are manifestations of the same Truth. This Oneness in nature is expressed by Yooka Daisi in these lines:

'The nature of the One is common to that of all things,  
In one dharma are included all the dharmas without exception.  
The one moon is reflected universally on all waters,  
All the water-moons are included in the one moon.  
The Dharmakaya of Tathagatas is enveloped in our nature,  
Our nature is identical with that of Tathagata.'"<sup>1</sup>

The lofty state of Basyoo's haikai is somewhere in this area, and these facts must be seen in order to follow his haikai. "It has been handed down that the ten thousand things (everything) begin with One. When One stands and faces, Two is created. The One arises in kyo and the Two becomes zitu, furnished with form.""<sup>2</sup>

In both Chinese and Japanese poetry, kyo and zitu were terms applied in discussions of lines, ideas and words. A good poem had a good balance of these elements, though it was common knowledge that the basis lay in kyo (as in hueki). In the Sung period in China, when Buddhism was very flourishing, a classification of the parts of speech was made, into the kyo and zitu words. The zitu words are the nouns, pronouns, verbs, adverbs and adjectives. The kyo words are the conjunctions, relational words and particles (te-ni-ha). This system was certainly followed by the Japanese and plays an important role in haikai. As words which represent objects or description are

#### Systems of

1 Yamakami, S./Buddhistic Thought, p. 293-4.

2 Dyookyoo-siki, p. 72.

simple to follow, the particles occupy the bulk of the critical concern. Kyo words, they say, contain the feeling (as zitu words indicate form), and are therefore soft and harmonizing. Zitu words reveal the scenery and can show the gallant spirit.

insert 6a

Basyoo wrote, in the preface to Uyamuya-no seki:

"Long ago, under the cherry flowers<sup>1</sup>, Yamato poetry's forms from age to age, beginning with the Gods' generations' eight-clouds poem, were put to order, and their spirits classified. After that, the hai forms were determined. However, haikai is different from other poetry and is a way of making ku to reveal the appearance of talking and laughing on the surface, but to contain a heart of calm purity inside. Haiku are like telling skillful lies, they make continuation the golden saying.<sup>2</sup> Kyo is kyo. To follow kyo with zitu is good, to follow zitu with kyo is good. To say zitu as zitu or reveal kyo as kyo is not Haikai's way. The Correct School (Syoo-huu) plays in between kyo-zitu, and further, we do not stop in kyo-zitu. This is our school's secret rule. "

1 i.e., in ren'ga.

2 Continuation here means the way one ku follows another in ren'ga, or kasen'. Haikai makes continual changes the central theme. From kyo to zitu, zitu to kyo, never stopping in either but always somewhere in between, making the words ever playing in sunyata.

Insert

Sikoo's explanation of kyo-zitu (Nizyuugo-ka-dyoo)

"In haikai, both the hokku and tute-ku (ku added in ren'ga) make kyo their form and hide the feelings inside...The form is kyo and the feeling is zitu. In both Chinese and Japanese poetry, the first part is kyo and the latter zitu. For example, in the poem

花ささふ あらしの庭の 雪ならで

Hana sasou / arasi-no niwa-no / yuki nara-de  
in

A becong-flowers / gale, its garden's / snow, I'm not, but

ふり行くものは わか身なりけり

huri-yuku mono-wa / waga mi nari keri

what goes falling (raining) / is my body  
(on passing the years)  
(scattering)

the first half is all the form of kyo, and is the flower. The bottom half has the real feeling and is the zitu.

"In ren'ga, too, it is the same :

ゆき青し 梢や春に なりぬらん

Yuki aosi / kodue ya haru-ni / nari-nura-n'

A snow-green / tree top, is it? Spring / it must have become.

--Sin'kei

The snow green is the (kyo) form in the first part of the ku, and treetops, etc. is relating the feeling (zitu) afterwards.

"Again, in haikai, too, as in

Huru-ike ya / kawadu tobi-komu / midu-no oto

An old pond ya / A frog jumps in, / water's sound

the feeling of calm is there in the last line of the ku.

"There is also in both Chinese and Japanese poetry, the feeling within the form and the zitu first and kyo later. Anyway, as the Chinese explained it, the feeling is kyo and the scenery is zitu, and the light is kyo and the heavy, zitu."

There are three ku given in Uyamuya-no Seki to illustrate the kyo, zitu and syoo (correct) ku.

Kyo: 糸切て 雲となりけり 鳳巾  
Ito kiri-te / kumo-to nari keru / ikanobori

The string cut, / into a cloud it turned keru / the kite.

Zitu: 糸切て 雲より落つる 鳳巾  
Ito kiri-te / kumo-yori oturu / ikanobori

The string cut, / from a cloud it falls, / the kite.

Syoo: 糸切て 雲ともならず 鳳巾  
Ito kiri-te / kumo-to-mo nara-zu / ikanobori

The string cut, / but it doesn't become a cloud, / the kite.

All three have first and last lines the same, so that we can examine the contents of the middle lines to see the differences. In the kyo ku the kite becomes a cloud, and perhaps floats away/into the empty sky. In the zitu ku the word "cloud" is given more substantiality and material form, with no suggestion of its vanishing. Even the te-ni-ha, yori is given a more limited direction, where the kyo ku's te-ni-ha, "-to nari keru" are all less heavy in meaning. Keru is perfect in its playfulness and magic. "Falls" is here also a very zitu word, giving precise direction.

The syoo ku's middle line is delicately balanced. It starts with cloud, and the te-ni-ha "to-mo", literally "not even as" leaves the cloud floating and the kite as well, not rising or falling. The negative "-zu" also cancels out "naru" to become: becomes-not. The result is that we have something said but not said. The kite is there and not there. We are left wondering what might happen to it next. It is unattached and wanders freely, like a haizin'. Here lies

the unbelievable achievement of the Basyoo "Correct" School-- his haikai shows us how to use words in this light, unattached way and reveal the eternal truth of "all things are neither produced nor annihilated".<sup>1</sup>

<sup>1</sup> Comment of Aryadeva on Nagarjuna's statement, "Sangsara is in no way to be distinguished from Nirvana, Nirvana is in no way to be distinguished from Sangsara", Yamakami, S. p.202.



The Kyo-zitu of Kyo-zitu

<sup>1</sup>  
In Hakuba's instructions it says, Haikai's kyo-zitu approximates the inner <sup>(secret)</sup> meaning, which is not explained, of Confucianism and Buddhism. So the kyo-zitu of kyo-zitu is not at all about the inner meaning of Confucianism and Buddhism. It is from the beginning a term which is Haikai. As for its meaning, it is that if you know zitu in kyo-zitu, you regulate the use of name and advantage, and knowing the kyo in kyo-zitu, you separate from the use of name and advantage. This boundary is Heaven's division of things; if it is said with the mouth, it falls into principles or reasoning....

The beginning of Heaven's Road is the one energy 氣 of the T'ai-chi moving, there were for things the two uses of kyo and zitu. Heaven broadly in kyo, earth was limited by zitu. That principle became the way of human beings, so that the excellent road was praised, the bad slandered. Because of the planning of the sages, in whatever circumstances, if one follows that person, excellence will not become excellence, badness will not become badness.<sup>2</sup> That is called the "change" of kyo-zitu. From here on there are the distinctions of the five relationships; in case of father and son, with benevolence he teaches filialness. In the case of prince and minister, with correct principle he admonishes loyalty. In that process, if one gets to know the zitu of kyo-zitu, he becomes a prince in the empire, if one knows the kyo of kyo-zitu, he becomes an empire's Teacher. However, there is a step of difference in rank between a teacher and a prince. While a teacher will consider himself a citizen, the prince does not call a teacher a citizen.<sup>3</sup>

In this way, it is all according to Heaven's relationships...."

<sup>1</sup>Hakuba: Sikoo's other name. His writings on Kyo-Zitu are often called Hakuba Kyoo (Sutra).

<sup>2</sup> Not becoming is the point, as in <sup>Leo-Tzu and</sup> Chuang Tzu-- to get to do nothing (which creates an attachment). Most difficult thing to do, but what one is forced to do if one practises haikai.

<sup>3</sup> Once the distinction is made, the Confucian school shows the correct procedures to follow back to the origin; the Teacher (or sage) has <sup>place 7</sup> a special place.

Siki (Masaoka Tunenori, 1867-1902) is the master who gave essential character to a new era of Haikai, which had, like all other forms of Japanese literature, reached a point of collapse. He was born in Matuyama in Ehime Prefecture, Sikoku, the island in which the pilgrimage of Kooboo Daisi had established 88 sacred temples. It is curious that at this late period of Japanese literature, many of the main figures were born there.

His early education consisted of Chinese classical studies, calligraphy and poetry, as was always the curriculum for those born into samurai families. At the age of 11 he was playing with words and pictures, making forms of things out of Chinese characters or letters of the Japanese alphabet. While attending classes, he was making notes, classifying words-- this seems to have been the beginning of his short but prodigious career of reviving haikai. The classification of words was to become a Tanehon' 種本, literally, "Seed Book" or "Seed Basis" of words necessary to know in making haiku. It is translated and explained in Volume 4 of this series of publications.

One of the administrators of his secondary school was Naito Motoyuki, later to become known as the haizin' Meisetu, many years his senior. Siki's father had died when he was six, but at 17, Siki entered Tookyoo University under a scholarship from the Matuyama Daimyoate school. His early fondness for Chinese poetry and Chuang Tzu, while never abandoned, was to be replaced by an intense interest in Japanese literature, and in particular, haikai. This caused him to neglect his required studies at the university, and the time came when he decided to abandon his course there, to dedicate all his efforts towards haikai.

From youth he had been in poor health, and at the age of 23 he spit blood, like the hototogisu he wrote of in his first Chinese poem.

## On Hearing a Hototogisu

一聲孤月下

One voice under the lone moon,

啼血不堪聞

It cries out blood, can't endure to hear it;

半夜空欹枕

At mid-night in vain lift the head from the pillow,

故鄉萬里雲

The old village (is by) 10,000 leagues' clouds.

The hototogisu is a species of the cuckoo that crosses to the south in the Summer, and is usually heard as it flies in the early hours of morning, around 2 a.m. The Japanese say its cry is "totte-kaketa-ka", more eery than beautiful. It is said to spit out blood, and is therefore associated with death. Both Chinese and Japanese poets have from ancient days written of it, and taken great pains to wait up to listen for it.

That he, like this bird, would be spitting out blood eleven years later was a curious turn of fate. Nonetheless, with the good humour he had been endowed with, he fixed his writing name to Siki, the Chinese reading of the characters for hototogisu. The first haiku magazine, begun for him by friends and colleagues in Matuyama, was called Hototogisu. It continues till this day, in Tookyoo.

In the matter of choosing a name, Siki showed the traditional suppression of ego and broad sense of the comic. Names for himself like Men'dokusai (Troublesome) and No-booru (Field Ball, meaning the ball in baseball, a sport he was very fond of) are among the many he used at some time or another.

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In 1892 he took a job at the newspaper company Nihon' Sin'bun', writing their column on literature and haiku. In 1894 during the war with China he crossed over in a boat as a war correspondent, but as unable to do much because his consumption broke out and necessitated an immediate return to Koobe. After a sojourn in a hospital there, he returned to Matuyama (where he lodged with Natume Sooseki, then a teacher of English in the secondary school). During this time he organized haiku meetings with people of different walks of life who, roused by his enthusiasm, met constantly to make haiku under his guidance. Manuscripts were sent to Tookyoo, where they were published in the Nihon' Sin'bun', until he recovered sufficiently to be able to move and settle in Negisi on the outskirts of Tookyoo.

It was on his way back to Tookyoo, going through Nara, that he made his famous ku:

柿食へば 鐘が鳴なり 法隆寺

Kaki kue-ba / kane-ga naru-nari / Hooryuu-zi

While eating a persimmon / a temple bell sounded; / Hooryu-zi (Temple).

Every school child learns this by heart. It can be said to be Siki's model hokku.

In January 1897, Yanagihara Kyokudoo, a friend and follower of the New Haiku, as Siki's movement was called, began the magazine Hototogisu, in Siki's honour, and initiated a wide circulation and popularity for the haiku. Siki, at the center of the editorial work, sorted out great numbers of haiku sent in from all over the country. In the following year, the publication of this magazine moved from Matuyama to Tookyoo, where Takahama Kyosi, Siki's main disciple, took over the responsibility for it, in the light of Siki's fast declining health.

In the matter of a few years, thousands of people were participating in the haiku. As his consumption took a serious turn and he became totally invalid, people came to his bedside to pay respects and be taught. He was almost constantly in excruciating pain, so great that from time to time he had to call out, and even weep. The work he

had done, however, was to have such sweeping effects, that today there are perhaps a thousand magazines of haiku being printed, most of them monthly. Has there ever been <sup>another</sup> form of literature that people of every walk of life tried to practise? And in such numbers!

Siki worked right on till he died in 1902, the last years of his life devoted to Japanese poetry, the waka. His complete works consist of some 25 volumes--Chinese and Japanese poetry, studies, essays, travel diaries, miscellanies, and of course, essays on haiku and haizin', and thousands of haiku.

Perhaps the thing which marks Siki and his work, in a single word, is makoto. That was what he was trying to preserve of more than a thousand years of<sup>8</sup> Buddhist and Confucian society, that was being overtaken by Western influences in every aspect of life, in government, education, literature, and on down to daily dress. It was his own genuineness which not only brought about his great achievement, but also drew around him a circle of friends and followers who admired and supported his great work.

He was no doubt searching for a way that ordinary people could take part in haikai-- without the immense knowledge people in the Basyoo school had, without having to spend one's whole life in the study of the many ancient books of China and Japan. It was a time when all of life was being changed. How could people live in a "Western" way and yet not lose sight of the great road? We can see from his writings that his purposes were no different from his predecessors.

From "Miscellaneous Discussions on Basyoo" 芭蕉雑言談 (1896):

"Perhaps it would be fair to say that Basyoo's fame has been due not only to his compositions in haikai as such, but also because the nature of haikai is related to things concerned with ordinary people. This 'common-people-likeness' or 'universality' consists first in not disliking the use of common language, <sup>and</sup> second, in the ku being brief and simple. It is natural that people now call haikai a literature of the common people, for it was originally so...

"The fact that Basyoo's haikai was not as universal as haikai after Ten'poo (1830-43) can be confirmed by reading a bit in his essays. Among the Gen'roku (1688-1704) haiku of Kikaku, Ran'setu and Kyorai, some refer to old history, use old sayings, and words in an indirect way to give elegance to the style and so on. There are points which even ordinary scholars cannot explain, so how much the less, common people who have no knowledge.

(Of course, Siki's universality differs from Basyoo's, who is concerned with the universality of things in the process of manifesting, thus his haikai make the changes which occur in this process the subject. Siki seems to have in mind the other end of the process, that of the receiver's understanding. Of what use is haikai if it cannot be understood by one and all. Siki, out of great kindness, wishes everyone to gain the advantage of haikai. )

"When we come to Sookyu, Baisitu and Hooroo of the Ten'poo haikai, there are no words that cannot be understood, explanations are not required. Even children and horsepack boys, one and all, appreciate and copy them. We can therefore say that it is from this period that haikai flows down to the ordinary people and is practised universally throughout the country."

In "The Pilgrim-Haizōin' Basyoo" 行脚俳人芭蕉(1893) he says, ...."he had ambition but did not waste it on worldly matters. He was brilliant, but unknown to people; he discarded the world. Tired of people, he would sometimes disappear into the mountain forests and seek interests beyond this shabby world. Nonetheless, unable to be without feelings, like withered trees and cold boulders, he turned to nature and wrote. The poet Saigyoo is who Basyoo was like... From the time he left his hometown and wandered to Kyooto and Edo, he had no fixed home, nor a wife to keep it, but merely took pleasure in composing haiku with his disciples.

"Now, the pleasure of haiku being beyond the physical or materialistic, Basyoo was detached from such, but it is not possible for man, endowed with feelings, to live without some physical and sensual enjoyment, and this he sought in roaming about, rambling on foot, traveling about Japan. How great must have been his joy, then, going along the Tookaidoo<sup>1</sup> on his way back to his home town, for the first time to test the suitability of his own invention of haikai which was conceived in rambling..... Rambling came to life after obtaining haiku, and haiku advanced because of rambling. At the beginning of Dyookyoo (1684), Basyoo was able to attain the realization of this fact. Thereafter, he went busily from place to place, hardly undoing the strings of his straw hat and sandals, till he reached his final rest in death at an inn in Nan'ba (now Oosaka). Indeed, rambling was his life, and haiku should be the spirit of rambling..."

Siki, despite his ill health, did a lot of walking, until he was no longer able to. Rambling is one of the ways to practise non-attachment and facing the question of what is. To feel the solid earth under

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1 The main highway from Kyooto to Tokyo.

the feet and the five elements around one, one is able to clear the dust off the mind's surface. Siki, seeing the face of death for some years, perhaps was never able to cling to anything. In a general way, though he acknowledged Basyoo as the inventor of haikai, he admired Buson' even more, and tried to follow his style, as we are told in his study, "The Haizin' Buson" 俳人燕村 (1897).<sup>2</sup>

"Buson' is the first haizin' who really began to use everyday spoken language (in the haiku). The haiku of the Gen'roku period used elegant and common language, half and half. After 1716, when haikai was being trifled with by people who had no knowledge, elegant language for a while disappears, and vulgar words are increasingly used, together with coarse ideas, the result being sheer vulgar haiku. However, it is not that they used vulgar language because they wanted to-- they just didn't understand elegant words, and thus went along unknowingly with poor language. Because of this misunderstanding, the common language they use seems to have been chosen from among words closest to those used as such in the old days. As for contemporary conversational language, it was never used, not even in the common language parts. No one, and that includes the Dan'rin' writers, used it. One cannot easily describe Buson's skill in using with ease the really commonly spoken language-- a thing that Basyoo, Dan'rin', Kiran' and Sibaku all had difficulty with. Moreover, his common language is not vulgar, but acts and moves and transforms... Later, Issa's usage of common language springs from Buson's examples... "

Some of the ku Siki gives as Buson's examples of this point are:

酒を煮る 家の女房 ちよとほれた  
Sake-wo niru / ie-no nyoo boo / tyoto horeta

Warming the rice wine, / the house's wife-- / a bit gaga over her.

2 This work was published two years later, 1899, in the magazine Hototogisu.



The last line, "tyoto horeta" is very colloquial.

蚊帳の内に 螢放して ア、楽や

Kaya-no uti-ni / hotaru hanasi-te / aa raku ya

In the mosquito net / a firefly let loose, / aah, how delightful!

Again, Siki has marked the last line, "aa raku ya", which is, indeed, just what people do say. As for his own use of conversational language, we see some examples in

あれよあれよ 鳴子に鳥の 飛ぶ事よ

Are-yo are-yo / naruko-ni tori-no/tobu koto yo

Look there, look there! / At the clappers the birds, /  
how they fly!

ぐるりから 春風 吹くや 入島の湖

Gururi-kara / haru-kaze huku ya / nio-no umi

From all around / the Spring wind blows ya / Crebes' ocean.

The word "gururi" is one used normally only in speaking. A feeling of ease is what Siki seems to have been convinced the ordinary spoken phrases would give to haiku.

In his "Evaluation of Issa's Haiku" 一茶の俳句を評す (also 1897) the following are among the examples of this same point:

やれ打な 蠅か 手をあする 足をあする

Yare utu-na / hae-ga te-wo suru / asi wo suru

Hey, don't swat it! / The fly rubs his hands, / rubs his feet.

Rubbing the hands together in reverence is what people do, but the fly does it with his feet also, even more respectful than human beings, he means. And another,

稲妻や うっかり ひょんと した 顔へ

Inaduma ya / ukkari hyon'-to / sita kao-e

Lightning ya / <sup>on</sup> a caught-unawares, "what the?" / expressed face.

For all the interesting studies Siki made on the "ordinary", his own haiku are, for the most part, not full of such daily conversational terms. They are <sup>better yet,</sup> ordinary insofar as they are all about the most ordinary things of everyday life. and never pretend to be more. His language is very plain and unpoetic, and this is one of the great accomplishments and beauties of his haikai. He wrote,

涼しさや 荒壁 落つる 竹の風

Suzusisa ya / ara-kabe oturu / take-no kaze

Coolness ya / a part of the worn wall falls, / bamboo wind.

X  
rough plaster  
falling off

行く秋の 鴉も飛んで"しまひけり

Yuku aki-no / karasu-mo ton'-de / simai keri

Departing Autumn's / crow, too, flown / away keri

/(Departing Autumn) ended keri

The plainness and simplicity is his power. It has in it all the aware (pathos), all the very feel of the air of the season. So easy, it seems anyone can do it, which is the great point he made. He advised those who wanted to try to make haiku to

"write two or three ku on the large scenery; then look at what is at your feet. If you write about the grass that is sprouting and each flower that is blooming, you will have 20 ku just then and there. If there are dandelions, write about dandelions; if it is a beautiful day, write about a beautiful day. As you walk along you will find more than enough material..."<sup>3</sup>

This is the general practise of concentrating on the large and the small, considered in all haikai an absolute requirement.<sup>4</sup> And

3 From Haikai Taiyoo 俳諧大要, 1899. An outline of the essentials of writing haiku.

4 See Eka-citta, p.

"Don't try to be skillful, don't cover over your unskillfulness. If someone with talent writes 5000 ku, he will be ready to enter the second stage (of the study). It might take an ordinary person 10,000. In the use of words, there is a loosening and a tightening. Tightening means when each word is compact, and not one of them can be moved. Loosening is when the sound of the ku is relaxed and not given a tying end... when such is the case, after repeating the ku out loud, one should examine it to see which word is unnecessary, or whether a word is too short and does not carry out the meaning satisfactorily. The third stage is for those who really want to study; there is no end to this stage-- one must penetrate all the forms of haiku...." (Haikai Taiyoo)

From the beginning, Siki was very interested in painting. His studies in this direction helped him formulate his own valid form of haiku. Syasei 写生 is the term he used. It means, to reflect life, or put down just what is there. It is a term the meaning of which Siki gradually brought to a deep and real actuality, but for the most part failed to convey to his disciples. As soon as he had begun to use it, he saw the difficulties involved, because the painting world of his time only understood this term as meaning a "sketch". In Haikai Taiyoo he says:

"If one puts the imagined 空想 (empty, void thought) together with what is actually there 写実 (another term for syasei, reflecting the actual), it should not be impossible to make a great literature of not-empty-not-actual. <sup>Both</sup> Those who are partial to imagination and those who adhere only to putting down what's there will never be able to reach to it.....The 'putting down as it lives' of vast Nature should be done as well as we can receive from it. We must put down precisely and concretely all the beauties of it."

Here Siki is re-stating Basyoo's hueki-ryuukoo concept. Syasei is merely another term for the genuine ryuukoo. Siki, while seeking a new and fresh haikai, rather different from Basyoo's way, in the end attained <sup>entrance to</sup> entering the same stream, because of the genuineness of his thought. Siki's way was to seek the eternal, most real beauty in the changing world of nature, or in other words, to study the ryuukoo or constantly moving. Then one can grasp the hueki, or un-moving, permanent and universal. Basyoo's way was to first grasp the hueki in oneself and then you always have the genuine ryuukoo. If we look at Siki's

X?

While eating a persimmon, / a temple bell sounded, / Hooryuu-zi we can see how the present time's bite into a persimmon gives the newness or freshness to the ku. With the second line, we imagine the person eating the persimmon to slow down the pace of his chewing to lend an ear, and realize the time of Autumn day, probably dusk. Hooryuu-zi is the ancient temple in Nara founded by Syootoku Taisi in the year 606, which brings to mind the timeless glory of the ocean of truths the Buddha expounded. So, from the beautiful, nonchalant, everyday-ness of the first line, we enter the vast concept of an old (related to hueki) temple.

X 火事?

Basyoo's ku

Old pond ya / A frog jumps in, / the water's sound begins with the oldness immediately followed by the frog of the present time, which leaves the vibrations of sound,-- the flowing and going ryuukoo. Both ku have the eternal as well as the constantly changing, from the putting together of certain objects, which, in their meeting effect a strange and powerful actuality-- the persimmon and the bell sound, the frog and the water.

病牀六尺

In Byoosyoo Rokusyaku (A Six-Foot Sickroom, 1902) which he continued writing till two days before his death, Siki says, : "Though syasei may seem a simple thing, at least it does not lead to a mistake. Even within a simple thing, if one can suggest the utmost taste, then there is something undescrivable in the beauty of it.....when I was painting a stem of grass flower placed at my pillow, as honestly and actually as I could, I felt that gradually the secret of nature's creation process could be known..." He was practising what Basyoo called "stop it in the sight".

Man'yoo Sisaku 万葉私冊) (Private Selections from the Man'-yoosyuu), has this sentence: "Syasei means not to reflect oneself as you are, but to reveal the object's life and feeling".

Thus, despite the fact that Siki chose to call attention to Buson' and said himself that he follows Buson''s style, as Yamaguti Seisi<sup>5</sup> writes, Siki's study of Basyoo led to a re-expression of the latter's haikai, in 19th century terms.

Seisi says,<sup>6</sup> "Basyoo said, 'Heaven and earth's changes are the seed of huuga (the correct elegance).' By heaven and earth he means nature; changes means the changes of the four seasons. The seeds of huuga are haiku's raw materials. Siki formulated it this way: 'Haiku are poems about nature's seasonal changes...Abandon the imaginary (empty 空想) thoughts and just put down as they are (syasei). Go and take new materials directly from Nature's process of creation 造化.' By syasei, he meant, to take directly from nature'.

"Further, Basyoo said, 'Stop it in the sight' of that nature, and 'stop it in words'. By means of putting down what's there, hold down that Nature with your eyes and with words correctly express it--he said. This was Basyoo's way of saying 'syasei'. So we can see how Siki obtained

子規を通った芭蕉

5 In "Basyoo, who Comes Through Siki", in the magazine, Bun'gaku (Literature), September, 1984. Seisi, born 1901, a disciple of Kyosj, contributed many haiku to the magazine Hototogisu; a devoted and searching haizin' of our times.

6. Ibid.

and continued Basyoo's tori-awase 取合 and syasei.

"Again, later, Siki said, 'Those who make haiku should take the raw materials from Nature's creation and make a second natural creation'<sup>7</sup>."

The tori-awase of Basyoo is called by Siki haigoo 配合. The two terms mean exactly the same, to put one thing with another. Basyoo said the hokku is "something made of things put together". Siki made interesting studies of this concept.

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7 In Haikai Hogukago 俳諧反故籠, 1897.

Chapter 70, Byoosyoo Rokusyaku.

"With plum flowers the uguisu, with bamboo the sparrow, and so on, in this way, the combination of kingfisher with willow, too, in pictures and so on, has become very old. Recently, in looking at these combinations in pictures, it seemed that still, they are very beautiful and interesting, so just for fun I tried making ten haiku with kingfisher and willow as the dai.

翡翠の魚を覗ふ柳かな

Kawasemi-no / uo-wo ukagau / yanagi kana

A kingfisher / watches for fish, / willow tree kana

翡翠をかくす柳の茂りかな

Kawasemi-wo / kakusu yanagi-no / sigeri kana

A kingfisher / it hides, the willow's / growth kana

翡翠の来る柳を愛すかな

Kawasemi no / kitaru yanagi-wo / aisu kana

A kingfisher / has come, that willow / lovable kana

翡翠や池をめぐりて皆柳

Kawasemi ya / ike-wo meguri-te / mina yanagi

Kingfisher ya / The pond encircled, / all willows.

翡翠の来ぬ日柳の嵐かな

Kawasemi-no / ko-nu hi yanagi-no / arasi kana

The kingfisher / didn't come today, the willow's / gale kana

翡翠も鷺も来て居る柳かな

Kawasemi-mo / sagi-mo ki-te iru / yanagi kana

Both kingfisher / and heron have come, / willow kana

柳伐つて 翡翠 終に 来ずなりけ

Yanagi kit-te / kawasemi tui-ni / ko-zu nari-nu

The willow cut down, / the kingfisher in the end / ceased to come.

翡翠の 足場を選ぶ 柳かな

Kawasemi-no / asiba-wo erabu / yanagi kana

The kingfisher / picks a place to land, / willow kana

翡翠の 去つて 柳の 夕日かな

Kawasemi-no / sat-te yanagi-no / yuu-hi kana

The kingfisher / flew off, the willow's / dusk sun kana

翡翠の 飛んでしまふ 柳かな

Kawasemi-no / ton'-de simai-si / yanagi kana

The kingfisher / has flown away, / willow kana

As for carp in Spring water, the words were stuck and nothing would come out, but kingfisher in willows at least had a little more leeway. So this subject allows some variety of interests. But as for the results, it seems that the kingfisher came out with some amount of disagreeable taste. Anyway, while this way of making ku seems no more than a short period's play, I realize, in actually trying it, that it is an excellent study in the principles of ku.

For after all, in making a haiku, though one may have the materials to put together, depending on something in the ku principles, it becomes a poor ku or a good one--- and this face, by trying this method I see now, and it is really interesting."



From Haiku-to Koe 俳句と聲 (Haiku and Voice), 1899,

"People rather than through the ears, perceive more through the eyes. Is it because colour and form are complex, while sound and tune (rhythm) are simpler? Or again, is it because the sensuality that distinguishes the changes of rhythm does not equal the minuteness of the sensuality that distinguishes colour and form? For whichever cause, let it be..... When writing of the deer's voice, if they wanted to avoid the usual, they did it by the putting together of things. There are three kinds of putting together....something to be put with voice, something to be put with form, and something to be put with an object or circumstance. These are ku put together with voice:

夜嵐や 空に吹きとる 鹿の聲  
Yo-arasi ya / sora-ni huki-toru / sika-no koe

The night gale ya / Into the sky it blows and takes /  
the deer's voice.

Kyorai 去来

鹿鳴くや 又一(きり) 萩の聲  
Sika naku ya / mata hito-sikiri / hagi-no koe

A deer cries ya / Again, for a time, / the bush clover's voice.

Seibi 成美

一筋は 水 一筋は 鹿の聲  
Hito-sudi-wa / midu hito-sudi-wa / sika-no koe

One line-- / water, one line -- / a deer's voice.

Tosi 兔士

As voice is a thing with little transformations, though one puts another voice with voice, Still the changes are few and it is easy to tire of them. As for combining with form,

鹿 鳴て 眺 められけり 夜の山

Sika nai-te / nagame-rare keri / yoru-no yama

Deer crying, / gazed upon keri / night's mountain.

Gazen' 瓦全

月につれて すみのぼる 聲や 山峰の鹿

Tuki-ni ture-te / sumi-noboru koe ya / mine-no sika

Taken along with the moon, / a clearly rising voice ya /  
the peak's deer.

Kibun' 龜文

The above are ku which have combined the deer's voice with another form, but aside from these there are ku which have put together the deer's voice, his form, and another form:

鳴きやんで 鹿二つ行く 谷間かな

Naki-yan'de / sika hutatu yuku / tani-ma kana

Their cries stopped, / two deer go, / between the valley kana

Ran'koo 蘭更

ふり返り 鳴くや男鹿の花芒

Huri-kaeri / naku ya ozika-no / hana-susuki

Turning back, / it cries ya the stag's / flowering pampas.

Bin'zyoo 珉丈

Examples of putting together with things or circumstances:

鹿の音や 登り登りて 谷に聞く

Sika-no ne ya / nobori-nobori-te / tani-ni kiku

Deer's sound ya / Climbing, climbing up / in the valley hear it.

Otuyuu 乙由

窓の灯を山へな見せそ鹿の聲

Mado-no hi-wo / yama-e na-mise-so / sika-no koe

The window's light / don't show it to the mountain, /  
a deer's voice.

Buson' 蕪村

床敷いて鹿を聞く夜の友もなし

Toko sii-te / sika-wo kiku yo-no / tomo-mo nasi

The bed laid out, / a listen-to-deer night, / without a companion.

Masahira 昌平

If a circumstance or other object is combined, another form is also contained. For this reason, the broadest area for a ku can be obtained by putting things together....."

On the subject of the four seasons, he wrote very early:<sup>8</sup>

"In a hokku they include one of the seasons (Spring, Summer, Autumn, Winter). Unless the season is put into it, it is not a hokku, most masters say... and what is the reason? Because the season enforces the association of thoughts. For example, if one says 'butterfly', one thinks not only of a butterfly fluttering and flying about, but such scenes as beautiful weather, the wind blowing gently, the flowers blooming here and there, naturally come to float before the eyes. In a seventeen-syllable ku, in order to cause strength of feeling, associations and lingering thoughts must emerge and broaden out. To bring about such connections, the season is best to write about."

Through Haikai Taiyoo we see his agreement with Basyoo's and Buson's understanding of the seasonal word.. "The seasonal words have come out of Japanese poetry with renewed broadness and depth of meaning. For example, "suzusi" in poetry is used for coolness in the Summer and coolness in Autumn, but in haiku it is limited to Summer and for coolness in Autumn we use other words such as "renewed coolness"... That is, <sup>Sin'ryoo</sup> one dai's space of time is shortened and simultaneously, it's meaning deepened....

"Balminess, warmth, lustrous weather, days are long, haziness are fixed as Spring. Short nights, coolness, hot weather are Summer. Iciness, mornings are cold, nights are cold, long nights are Autumn. Coldness is Winter. Though the days are longest in Summer, in haiku

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8 In Haikai Itigoowa 俳諧一口話 (Speaking of Haikai in a Mouthful), 1894.

we make long days Spring. The nights are longest near the Winter Solstice, but in haiku long nights are Autumn. This is because haiku dai have as basis the feel of things together with the manifested fact. Also, they call to mind with one word the other scenes of the season, and therefore with seventeen syllables we can bring forth the unlimited taste of the whole universe. Thus if one doesn't solve the four seasons' associated ideas, in the end, one doesn't solve the haiku.

"If miscellaneous ku are read, we see that they are for the most part shallow and thin, because they don't have a seasonal word which broadens everything out. Thus in one ku there should be one of the four seasons' words. ... It is good to try writing one ku on each dai, or ten ku on each dai, or a hundred, and try all the various changes of it. If one tries a hundred ku on one dai, for the first four or five, one feels great pain at composition. But after that it becomes easier, and after twenty or thirty, just like that one hundred are made..."

As for Siki's comments on Basyoo's Old Pond ku, they can be read in "Huru-ike-no Ku-no Ben" 古池の句の本, written in 1898. It throws great light on how Siki himself solved haiku for his times. He explains the change that occurred in the hokku from the days of ren'ga, down to Basyoo's famous ku, and how, for the most part, use was made of old words, old ideas, comparisons, play on words, and so on. After citing examples of ku by Basyoo prior to the Old Pond, which he describes as still "making" ku with interesting things, he says this of the Old Pond, made in 1686:

"Now at last, he reveals how the ordinary and commonplace becomes a ku....the common thing of a frog jumping into a pond falls into place into one ku, and he must have been startled. ....the plainness and simplicity of it makes the ku he wrote before look very complex and contrived. There is nothing better than to have taste in simplicity. Basyoo at last realized the wondrousness of the completely natural, and dispensed with the lowness of the contrived.

...Anyway, that Basyoo grasped what those before him had not, is very clear. That the completely natural can to this extent make the basis of literary beauty and art does not need any discussion....it is in this way that I feel this Old Pond ku, and thereafter, all his ku went forward in the completely natural.,

"Frogs have been scarcely written about in Japanese poetry and in ren'ga. In the Teimon' school there are a number, but as they are not composed with the frog as the interest, we cannot call them frog ku. His (Basyoo's) frog ku, with the old pond in the first line, can really be called a frog ku. ....it is not that he was particularly fond of frogs, Frogs are not, like uguisu, things which are so lovable, nor are they like hototogisu which are endearing. A frog is not a thing full of pathos, like wild geese, nor is it lonely, like insects that sing in Autumn...so poets of old have written much on uguisu, hototogisu, wild geese and insects, but not on frogs. On the contrary, this not beautiful, nor sweet, frog-- he saw to have its own interest as material for haiku. If a frog has this taste, then all things must have it too. Basyoo opened his eyes to clearness with a frog....with this one ku, his haikai was brought to the highest realm and made one change; the haikai world, too, with this one ku as the central axle, turned. Thus, when Basyoo was about to die and his disciples asked for his death ku<sup>9</sup>, he answered:

"Yesterday's hokku was today's death ku, today's hokku is tomorrow's death ku. All the ku I threw out in my lifetime were death ku. If someone asks what was my death ku, tell him all the ku I made, none of them were not death ku. "The various dharma from the

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9 Zisei 辞世, words upon leaving the world. It was an ancient custom to make a poem, or haiku just before death.

beginning always revealed forlorn destruction laksana"-- this was Sakyamuni's zisei, and what he taught in his whole lifetime are all contained in these words. Huru-ike ya / kawadu tobi-komu / midu-no oto - this ku, with which I made rise one style (一風) was the first zisei. After that, whether there were a hundred or a thousand, there were no ku which didn't have the same meaning. So I say, in my ku there were none that were not death ku', he said."

Although the whole country acknowledged the greatness of Basyoo's contribution to Japanese literature, they had failed to recognize the glory and lustre that Buson' had emitted. He was more generally known, not as a haizin', but as a painter. After all, it was not till he was past fifty years of age that Buson' directed his energy towards haikai. Until then he had spent most of his time in painting. Siki, in reading through all of haikai, was very much moved by Buson's accomplishments and brought him to the fore by explaining his ku in talks and articles, and directing the public to study his haiku.

Siki's essay, "The Haizin' Buson'" 俳人蕉村, 1897 mainly compares and contrasts the haiku of the two great masters, Basyoo and Buson', by first describing the two kinds of beauty their ku reveal, the sekkyoku-teki <sup>(the positive)</sup> 積極的 and the syookyoku-teki (conservative) 消極的.<sup>10</sup> These terms are, again, another way of talking about the hueki-ryuukoo concept, wkhich is in everything. Hueki-ryuukoo are a truth, a fact. If beauty is a truth and a fact, then the : syookyoku-teki and sekkyoku-teki are to Beauty as hueki-ryuukoo are to Truth. Siki describes them this way: "syookyoku-teki is when the ideas have the old truths snd elegance, the dark, the calm, ease and simplicity. Sekkyoku-teki is when the ideas have the grand, the beautiful and charming, the bold and energetic."

10 消 ; to erase, exhaust, the back or inner side, the yin, not becoming 無為.  
極 : brought to its limit  
積 : to pile up, move, the front or outer side, the yang, becoming 有為

"The conservative is what the Eastern world's art and literature slanted towards, and the Western world's art and literature slanted towards the positive. In terms of ages, for both East and West, the older days brought out more examples of the conservative and in more recent times, the positive become more numerous. (However, as for the grand and sublime, and bold, there seem to be many such examples in things of the older ages.) So, for the most part, Basyoo's haiku make use of the reserved and conservative, and those who considered themselves as his followers and part of his school, do the same...that is to say, sabi, ga, yuugen', hosomi-- these are the extent of their beauty, and all are conservative. (But the grand, sublime and bold ku can also be found among Basyoo's, though later we seem them no more.)...Therefore, those who learn haiku revere this quiet beauty as the only beauty, and things which are splendid and charming, unusual or progressive as vulgar...

"Yet when we compare the two kinds of beauty, it is difficult to say that one is superior to the other. If we only say that one or the other is the real beauty, we are being narrow-minded. It is fair to say that the conservative is one half and the positive is the other half.... When Japanese literature was after the long struggle of the Gen'zi and Heike at the point of fading away, Basyoo opened up with haiku the conservative side of Art, with his unmistakable high abilities and knowledge. But before he could reveal the positive side, he left the world. Or perhaps Heaven was waiting for another great person to do that. Just when it was to be a hundred years after Basyoo's death, Buson' appeared. He had Heaven's command to stand on Haikai's platform. But no one knew that he was to be the second Basyoo. He never ran after name and fame, never sought worldly success, and though he attained to



creating the positive beauty, he only enjoyed it with his followers.

"Among the four seasons of the year, Spring and Summer are positive and Autumn and Winter conservative. We can see already in this fact how people differ. Now I'd like to place some of Buson's ku alongside Basyoo's to show how positive he was. Summer is, of all the four seasons, the most positive; therefore among the seasonal words of Summer there are the most positive things. Peonies are the most splendid of flowers. In Basyoo's collection there are no more than these two ku on peonies,

牡丹薬 深くわけ出る蜂の名残かな  
Botan' sibe / hukaku wake-deru hati-no / nagori kana

The Peony stamen, / from deep in it comes out, a bee, / parting kana

--Basyoo

寒からぬ 露や牡丹の花の蜜  
Samukara-nu / tuyu ya botan'-no / hana-no mitu

A Not-cold, / dew ya The peony / flower's nectar.

--Basyoo

and that's all. If we look at what Buson' has made, we find around twenty ku on this subject. Some of them are:

牡丹散つて 打重なりぬ = 三片  
Botan' tit-te / uti-kasanari-nu / ni-san'-ben'

The peony scatters; / piled one on the other, / two, three petals.

地車の といふとひびく 牡丹かな  
Di-guruma-no / to-doro-to hibiku / botan' kana

The wheel-barrow / rumbling, vibrates; / peonies kana

閻王の口や 牡丹を吐かんとする  
En'-oo-no / kuti ya botan'-wo / hakan'-to su

The King of Hell's / mouth ya A peony / about to spit out.

不動 畫く 琢磨か庭の牡丹かな

Hudoo kaku / takuma-ga niwa-no / botan' kana

Arya Acala<sup>+</sup> being painted, / a practising-the-arts garden's /  
peonies kana

and so on; Buson's ku vie even with the real peonies, so splendid  
they are."

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Let us quickly look at some of Siki's peony haiku:

二片散て 牡丹の形 かはりけり

Ni-hen' tit-te / botan'-no katati / kawari keri

Two petals scattered, / the peony's shape / changed keri

牡丹ちる 病の床の 静かさよ

Botan' tiru / yamai-no toko-no / sikukasa yo

The peonies scatter, / a sick bed's / quietness!

人力に 乗せて 牡丹の ゆるぎかな

Zin'riki-ni / nose-te botan'-no / yurugi kana

On a rickshaw / placed, the peony's / swaying kana

床の間の 牡丹の やみや / ほと、とす

Tokonoma-no / botan'-no yami ya / hototogisu

The alcove's / peony in darkness ya / hototogisu

Someone, perhaps Buson' is writing of himself, who is trying to  
polish his art or advance in studies.

+ A Bodhisattva especially revered in the Mantrayana (Sin'gon') school  
of Buddhism, his name means "Not Moving". He is usually depicted in  
ferocious aspect, with a halo of flames, holding a noose and a sword,  
with which he cuts of people's obstacles.

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From Botani Kuroken 牡丹句金録, 1899

Basyoo's first ku starts out with a peony's stamen, the flower and its very heart. From deep in it, where he has been sucking its nectar, a bee comes crawling out, and then flies away! For the bee (and for people too) an enormous, gorgeous flower, but its outside is not so interesting. It is the flower's heart that is of value, but after the bee has had a taste of it, the time comes to fly away. The flower and the bee and the entire situation are completely normal, just what happens in the world of flowers and bees, and exactly the same as what happened in the Old Pond ku (except that has the opposite process, the frog jumping in). While the starting energy is there in the power of the flower, and the receding energy vibrates with the flutter of a bee's wings, his buzz, and kana, like the Old Pond ku, each object represented by words is there equally -- it takes many repetitions of Basyoo's ku to get to see what is really happening. That most underlying state of energies in creation is always there behind the objects and their interaction, and one must oneself go deeper into one's own mind to reach to his. The overall conclusion is, after all, the peony was there, the bee was there, and at the third line both are not there, the "there and not-there" of his ku, just Mu.

As for the second ku. Dew is a seasonal word for Autumn, when it is thickest, and cold. The peony, blooming in mid-Summer, though it may have dew on it, gives the dew a different flavour, with its colour and grandeur. The ku is divided exactly in two by ya, which is partly "isn't it", and also the one bead, which implies many more, as we have in the last line, in the nectar. The word "not-cold" counterbalances the last, "nectar". "Dew ya" and "peony flower" are potently playing against each other as the peony represents richness and worldly splendour, while at the same time the dew reminds us that such vanity will fade in no time.

These are only a few observations. The reader can go on in this way, and see the unsurpassable grasp of all things that Basyoo's ku reveal.

In Buson's we will see, as Siki did, the equal of Basyoo, the other side of the supreme power that man can attain in handling words. Buson's ku are closer to us in our ordinary, unenlightened states of mind. He lets us touch and feel the petals, see their trembling, where Basyoo's are more distant and deeper in consciousness -- no more colour, the touch and feel are mu-touch and feel. Buson's, indeed, makes it easier for us to enter into the realm of haikai through our senses. The first two of his ku on peonies seem to need no explanation. The third is probably on a painting of the Hell King, with his mouth slightly open, his red lips vivid and rich as a paony. In the fourth ku, the term "takuma" means polishing one's studies or art. It perhaps refers to himself, practising painting. These ku are made enormous with the use of such huge unlimited concepts as the King of Hell and Acala. As a whole, Buson's peonies are large and grand, not that Basyoo's aren't, -- they are made more level with the bee and the deer. As hokku they do the same thing, though the style is different.

Now for Siki's. These were all made in the Sixth month of 1899, which happened to be a dangerous month for him, and in fact his condition had taken another turn for the worse, and he didn't believe he would live through it. A disciple brought a potted peony, but in excess of pain he could not sleep.

All four ku seem indeed to follow Buson's way, immediately graspable. Seeing Buson's change on Basyoo's style, Siki is clearly doing the same thing, taking it up where Buson brought it, to his time-- even plainer, so that the farmer and the pack-horse boy can bebenefit too. We are still able to feel the seasonal word as it interacts with things in the season, and, if we go further, to admire the truth of the universal life and death of things. This is the valid ryuukoo, because it contains the eternal, hueki.

In the last ku he hears the hototogisu for the first time that

Summer, while lying on the sickbed in the dark -- one can feel the quietness of that darkness of a Summer night, and imagine the feelings, left unsaid, of the person in that room.